

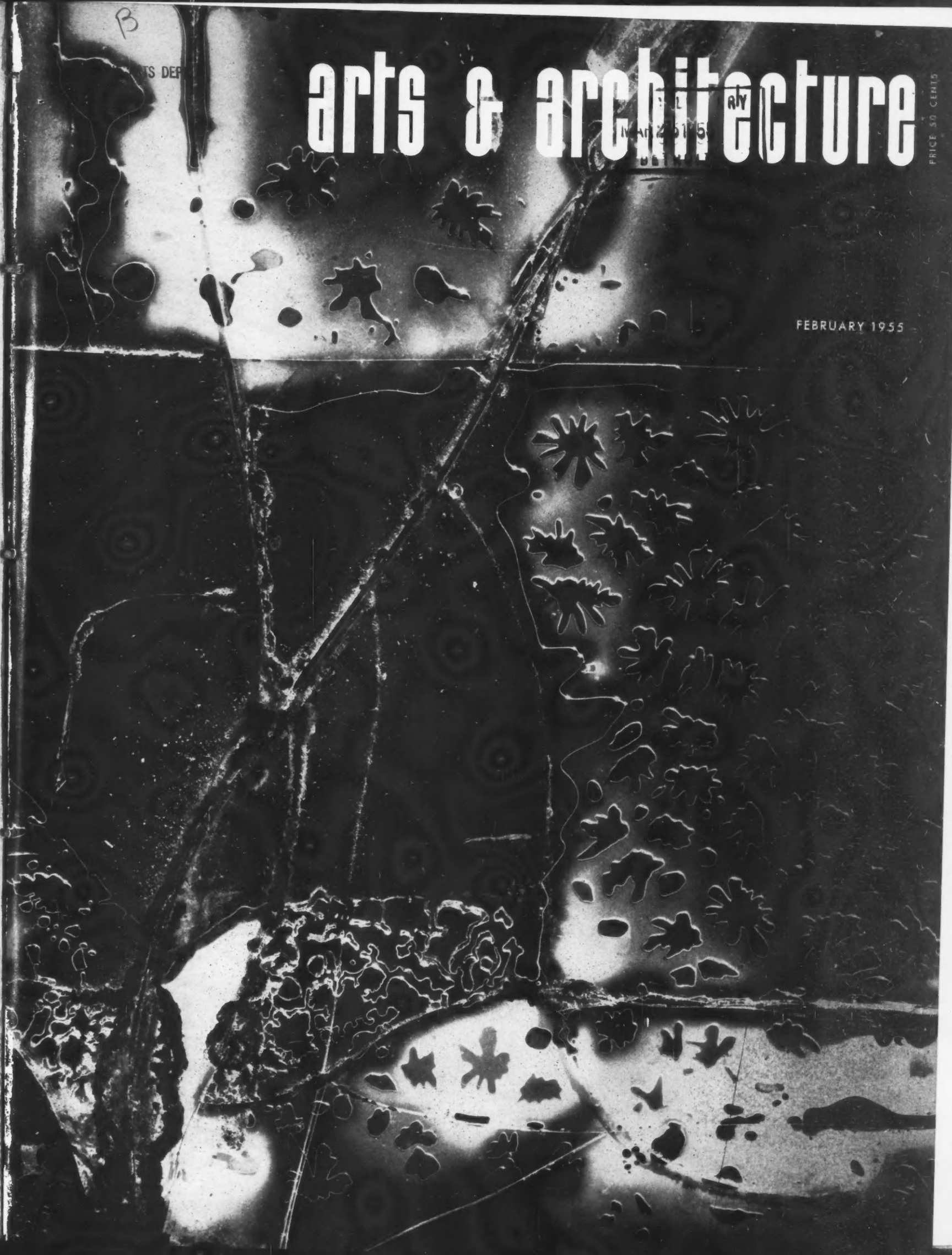
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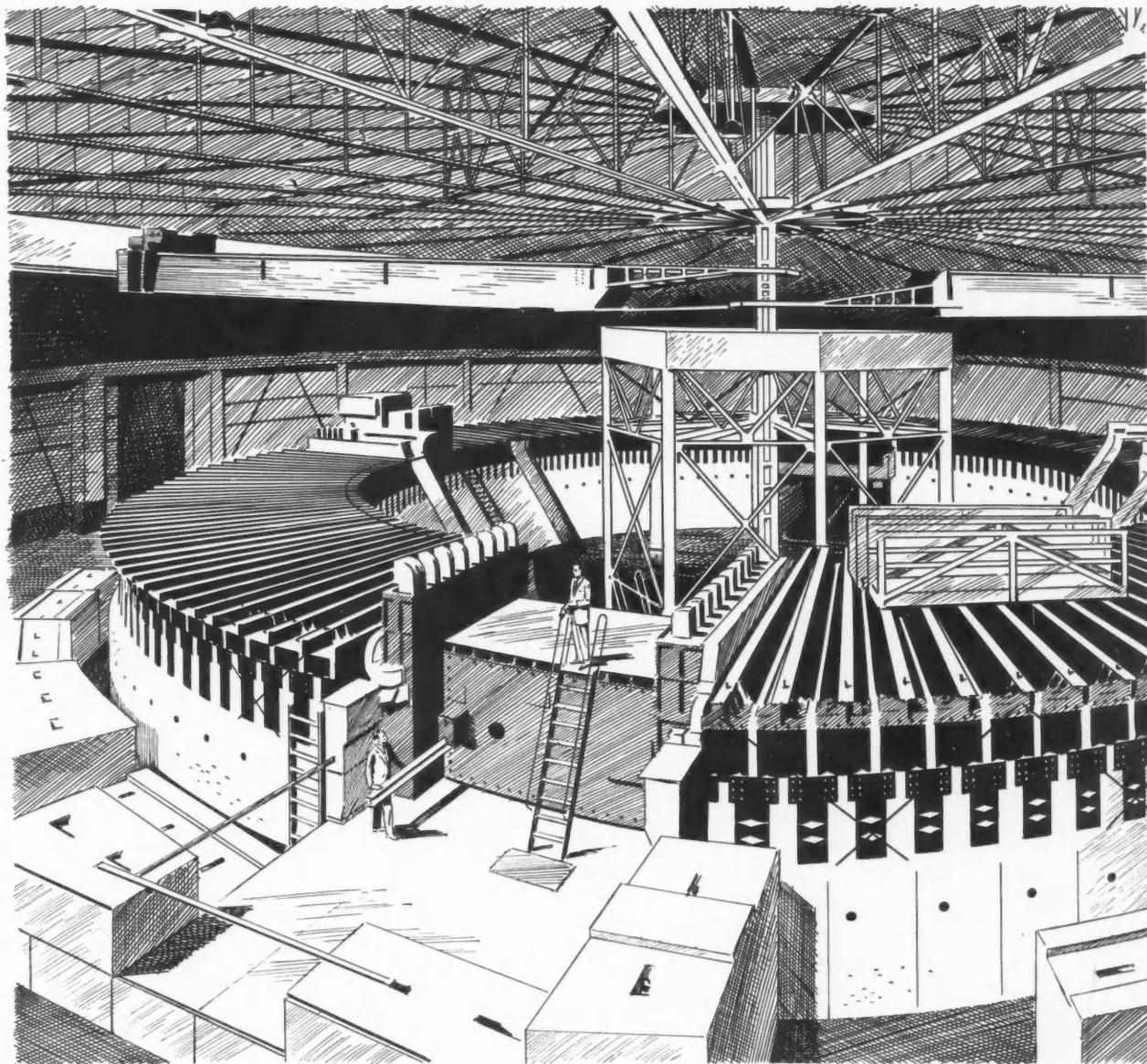
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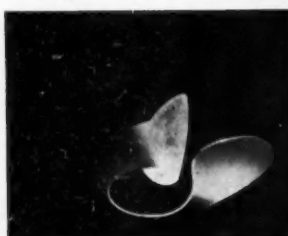
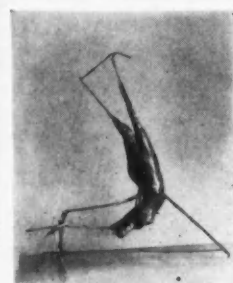
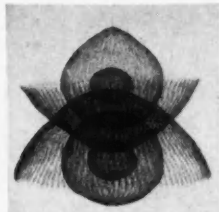
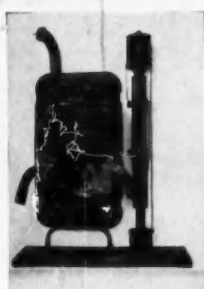
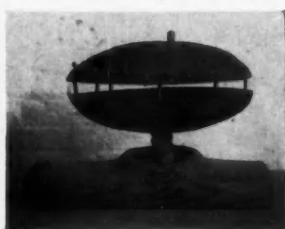
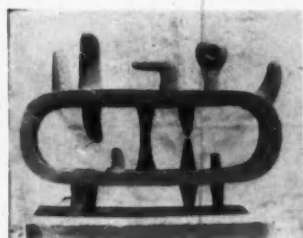
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1. *Tiger* by Isamu Noguchi
2. *No. 13* by Jeremy Anderson
3. *Couple* by Richard Stankiewicz
4. *No. 4* by Ruth Asawa
5. *Space Churn* by George Rickey
6. *Young Miss* by Blanche Dombek
7. *That Silent Place* by Louise Nevelson
8. *Figure* by Reuben Nakian
9. *Mother and Child* by Henry Moore
10. *Saint Catherine* by Reg Butler
11. *Farmers and Ox* by Sahl Swarz
12. *Bull* by Gabriel Kohn
13. *Black and Red* by Jose de Rivera



2. Photograph by Peter A. Juley
4. Photograph by Imogen Cunningham
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ART

OTIS GAGE

SCULPTURAMA

It would be nice to be able to make some fine, all-embracing statement that would describe what is happening in sculpture at the moment. Last month the regular writer of this column said that the prevailing mode in painting—if exhibitions in New York are a guide—is what is called abstract expressionist, and that is true. The best I can do is say that in sculpture there seems to be no prevailing mode. All kinds of sculpture are being made and shown at the same time. Last year it seemed for a while as though the welders and metalworkers had driven everyone else off the field; this year's variety has brought with it a certain balance.

Paint is a very adaptable—almost abstract—medium; the same paints have, with minor variations, gone into all the kinds of pictures we know for the last five hundred years.

Not so with the materials of the sculptor. The nature of stone puts clear limitations on what can be done in that medium; terra cotta has its own technical and expressive possibilities, and its own limitations; wood is an amazingly, but not infinitely, versatile material which allows the sculptor to do things not possible in either stone or clay; metal in recent years has undergone a great exploration, and we still have a whole host of plastics to explore, to say nothing of the feathers, cloth, string, paper and colored glass that appear in sculpture from time to time.

The variety of contemporary sculpture is in direct proportion to the variety of means and materials available to the sculptor. And they are available to a fantastic degree. A sculptor in New York can get almost any material that has ever been used for sculpture, and a few that have never been. Theoretically, at least, he has at his command an arsenal of tools with which to attack these materials such as has never existed before.

It should not be surprising if the present breadth of possibility has produced a certain shallowness of result. Sculptors have plunged into extreme techniques in a headlong flight from each other, if you look from one point of view, or in search of their own characters, if you look from another. It is only natural that the depth that would otherwise come out of group activity has been achieved by those artists who have been pursuing their particular courses for the longest period of time. Thus, our master modeler for bronze is Lipchitz; there is no one to equal de Creeft for what of charm he can extract from stone; no one has done as much with plastics as Gabo, or as much with metal as Smith, and Calder is all but alone in the realm of mobility. Wood has found a recent growing favor, though there is no mistaking the fact that the truly popular medium, especially among the *avant-garde*, is welded metal. These developments, naturally, have their esthetic concomitants.

In view of this discussion of materials and modernity it is interesting that Isamu Noguchi, a beautiful craftsman if ever there was one, recently showed a large group of terra cottas which drew their inspiration to a degree from the ancient Haniwa sculpture of Japan. Noguchi recently returned from a prolonged stay in Japan, where he made these pieces with the technical advice and assistance of some of that country's best ceramists. Along with the sculpture were a number of vases which held shoots and twigs, and flat plates which sold very well indeed. The clays were very beautiful and beautifully fired. The vases were handsomely designed, looking often like open constructions. The plates and dishes were heavy slabs of simple shape, quickly executed and full of a rich, earthy sentiment. Noguchi has an unerring feeling for materials. He did right by the clay and it did right by him.

The sculpture was another matter. For the most part there were small objects, as big as your hand, tastefully mounted on a base and upright of pale unfinished wood, and held in place by a string or a wooden pin. A fold of clay, from one end of which project two little shapes, and from the other, two benign male and female heads, the whole resting on a neat open construction of wood: *Married Love*. A long fold of clay at one end of which an oval of clay with a sad face drawn on it: *Bachelor*. The clay is cut, folded, attached, inserted. Everything depends on a twist of the material, the pressure of a finger, a crack in the surface. Humorous in their subject matter, playful in their technique, charming in their effect, these sculptures disarm the spectator. But they add nothing

(Continued on Page 8)

COVER:

"Glass Abstraction" by Brett Weston shown in a recent exhibition of his remarkable work.

arts & architecture

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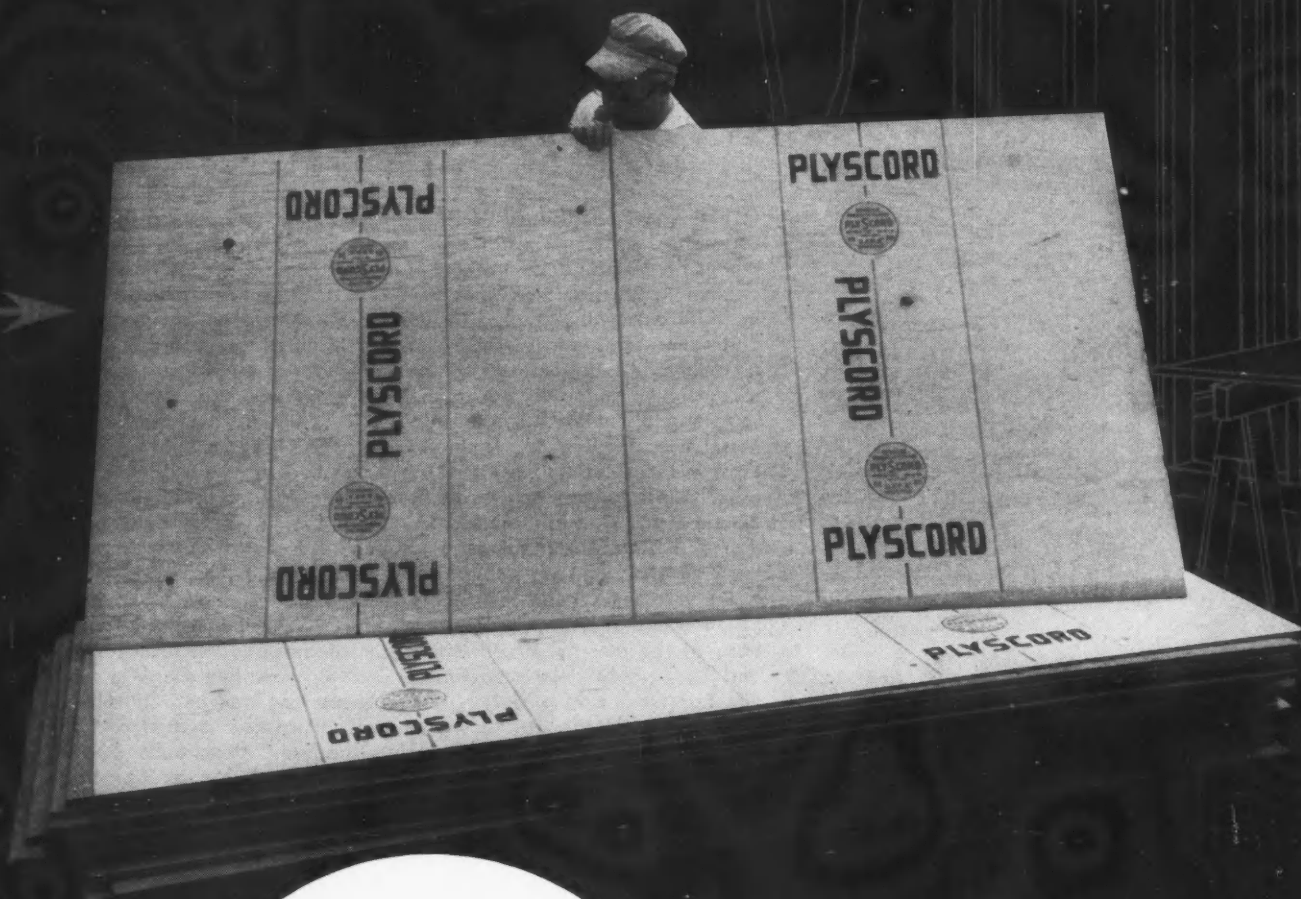
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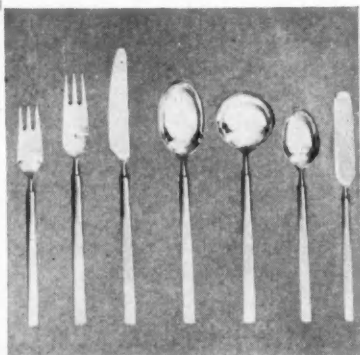
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ART

Continued from Page 4

to what was done in the ancient Near and Far East and in pre-Columbian Mexico. Picasso has already been over this territory and with much healthier results.

The installation of Noguchi's work at the Stable Gallery struck most visitors as being very beautiful, and the rest, of which I was one, as being too beautiful in the manner of a fine decorator's showroom. To be sure, it was better than that; Noguchi is an artist. But I prefer sculpture that is statement, not decoration. And, to be sure again, this show made precisely the statement Noguchi wished it to make. In more explicit terms he said two years ago, at a forum, that he has come to be interested in beautiful objects of use.

Of humorous subjects I cannot help demanding that they be formally solid, as Brancusi's *The Chief* is. And so I prefer Noguchi's seriousness when it is not as formally negligible as his humorous pieces are (let me except Mr. *One-Man*, a pompous, gesturing figure, swollen to the tightness of a pot). *Ghost Dance* is an eerie figure in white clay, which makes the best use of the area between relief and round sculpture in which many of these pieces operate. *Tiger*, a continuous oval band of clay with a number of small forms attached to the inner and outer surfaces, is an evocative image and a real sculptural adventure. The nine-foot tall *Centipede*, acquired by the Museum of Modern Art, is another; it is composed of eleven variations in terra cotta of a set of forms, all tied to an upright wooden pole. These pieces are inventive and stimulating, and the perfect outcome of Noguchi's orientalism, his charm, his sense of construction and his skill. They make me realize I am wrong whenever I think that he is a sculptor who falls just short of fulfillment.

Early in the season the Stable Gallery had a show of sculpture by Jeremy Anderson, a West Coast artist. Anderson's preoccupations at the moment are of the order of those of Noguchi's *Tiger*, and he pursues them frenetically. Anderson is interested in what can happen inside of forms, under forms and between forms. His whole world is shaped, his bases are carved and active, and the surfaces of his larger forms are inscribed and punctured. Shapes push up, drop from the undersides of forms, bulge and protrude in a most unusual fashion. Unusual because his pursuit of all possible possibilities has led him away from what I can only call our classically nurtured sense of proportion and period to a realm that is distinctly unclassical and what must appear ugly. Nowadays ugly sounds too ugly, just as beautiful sounds too beautiful, but the ugly is what Anderson seems to be exploring. I do not think it is a question of his eye being "off." I have seen photographs of Anderson's older work which, while it was bold enough, was classical in its proportions. What disturbed me, too, aside from the weirdness of his work, was its unremitting experimentalism. Anderson is experimental at all costs, and, as one goes from thick to thin, from weak to strong, from heavy to light, over, under and around, the cost is measured on the spectator in fatigue. Then Anderson engenders a monotony of the unexpected.

His sculpture is made of wood—redwood for the most part—lovingly carved, doweled and joined. What with the multiplicity of forms, the grain of the wood got in the way after a while. His landscapes, figures and constructions, look like tables, poles and machines, or vice versa. Several pieces distinctly reminded me of Hare, Smith and Paolozzi, which is probably excusable in a sculptor who is trying everything, right down the line. But Anderson has his own energy and a passion for sculpture which make it difficult to neglect him.

Richard Stankiewicz is a young artist related to Anderson by the complexity and strangeness of his imagery. But a comparison must end there. When Stankiewicz's imagery is unusual, as it often is, one thinks of his figures as strange members of our world, not, as of Anderson's, as strangers to our world. Besides, Stankiewicz's explorations, personal as they are, take place under the aegis of the classical sense of period. His complexities, as in *Family Group*, are characterized by quiet, contemplative, almost static transitions, correct and refined in all their intricacies; Anderson's transitions are of a violence related to hysteria. Here I am attempting by contrast to make clear, not judge, the special characters of these artists. If I have a preference for quiet sculpture, that is a personal preference. But some of my best friends prefer hysteria.

Stankiewicz, who recently showed at the Hansa Gallery, works in welded metal, but it is metal that for the most part has been worked and welded in the near and distant past. He forages in

scrap heaps and piles of old metal and collects all manner of motors, tools, machinery parts and the used and discarded artifacts of our iron age. He studies them till every groove, perforation and ridge becomes significant, then combines them in constructions that are witty, delicate and monstrous. For there is something monstrous about making a woman, say, out of a gasoline tank, some pipes and a bracket; but Stankiewicz saves himself by a rare wit and by the delicate adjustment of his motifs. Always, of course, there is the danger that his figures will fall back into the machine parts they spring from, and sometimes they do, but for the most part Stankiewicz has worked a magic.

He admits to working in two manners, one literary, as in his figures, and the other abstract, as in his purely formal arrangements. This is true only on the surface. His *Family Group* cedes nothing in the way of formal excitement to #XXIII, a stunning abstract construction of welded nails. His formal reliefs, musically composed abstract collages in metal, are the best I have seen for some time.

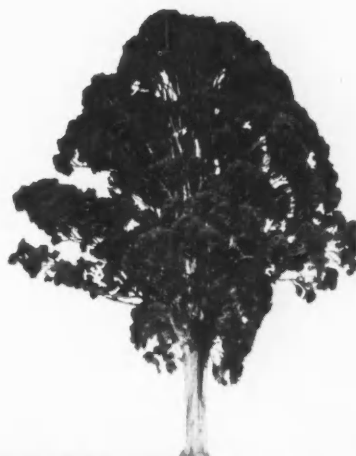
Ruth Asawa of San Francisco is another interesting artist who works in metal. In her recent show at the Peridot Gallery, all her sculpture hung from the ceiling. Miss Asawa works in iron, aluminum, brass and copper wire, sometimes combining them in one piece. With this wire she weaves a mesh, similar to that used for medieval mail, creating shapes which are light and transparent, delicate in all their fulsomeness, and which appear to impose only a little burden on the ceiling. Her sculptures look like long, swelling pods or gourds; sometimes they enclose smaller loose forms; sometimes their various elements intersect and pass through each other. One unique and fascinating object is a connected series of spheres within spheres, growing ever darker at the center. These sculptures contain no shadows, but they acquire shading as the eye passes through the varying layers of mesh; symmetrical, their profiles are pleasingly varied by the pressure of the hand that made them and the accidents to which their delicacy makes them susceptible.

The unusual technique of these sculptures has its disadvantages. The repeated, unvarying, interlocking loops of wire give an inevitable look of craftwork that relates these objects uncomfortably to baskets and fish traps and other mechanically made objects. The building of large structures by small repeated means creates a monotony and a disturbance to scale from which even Seurat's paintings, for example, are not exempt. In looking at Seurat's drawings, which in black and white achieve the same shimmering effect of his paintings, the eye is aware that the paper is the mechanical element and that the stroke of the charcoal is large, and it does not apply this criticism. I cannot help applying it to the otherwise interesting sculpture of Lassaw, who covers the skeletons of his structures with waxlike drippings of bronze (ARTS & ARCHITECTURE, December, 1954).

A sculptor in steel, for whom metal is not just another material to be modeled or built up like clay, is Albert Terris. His delicate constructions at the Saldenberg Gallery were essays in the tensile character of steel. By welding steel rod and steel plate, Terris creates springy, elastic fantasies which have as dense and pure an existence as the natural phenomena they so often resemble. His work is precious in the best sense because he treats his material with respect—a trait often lacking in the metal workers. Every touch of his welding rod is as sensitively applied as a touch of paint from a brush. Terris is the subtlest of our welders.

A disappointment to this writer is the recent work of Calvin Albert, one of the eleven Americans in the Unknown Political Prisoner competition of two years ago. Albert's sculpture for the Park Avenue Synagogue community center in New York, shown at the Borgenicht Gallery, and a piece at the Tanager Gallery Christmas show, were gimcrack contrived caricatures of modernism, and the weakest works that a sculptor of reputation has shown for some time. Albert has a theatrical flair at best, and at worst an unsuspected vulgarity.

By a coincidence that becomes less remarkable as more and more sculptors take on ecclesiastical commissions, both he and Seymour Lipton exhibited menorahs, the seven-branched candelabra used in Jewish religious ceremonies. Albert's is an accumulation of long, pointed elements. Lipton's, exhibited in his show at the Betty Parsons Gallery and to be installed in Temple Israel, Tulsa, Oklahoma, is an organic-looking structure in which a twisting stem rises to a cross-bar out of which grow the seven candle-holders. Lipton, as his titles may indicate—*Geminal*, *Dragon Seed*, *Earth Forge*, *Jungle Bloom*,—is interested in seed and flower motifs, in themes of germination and growth. Working in thin sheet metal, bent, curved, joined and overlaid with melted nickel silver, he



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creates complicated hollow shapes that are structurally weak. His surfaces are crinkly and lacking in direction, and his architectural sense is faulty. It is a pity that the poetry of his ideas is not supported by a firmer execution. Both in poetry and realization he has never equaled his work of 1948, in beaten lead.

Herbert Ferber, who showed lately at the Kootz Gallery, also works in metal. I have never been able to "see" his sculpture; it seems to be out of drawing, and I could not say worse. The many parts of his sculptures are tacked together by welding, and it is a miracle that they do not fall apart. But we are here not in the presence of an artistic miracle: this is merely the miracle of welding.

Ferber's catalogue reprints his very intelligent essay published in December in *Art in America*. Ferber distinguished between "solid" sculpture, sculpture with a core, which he calls centripetal, and the recent manifestation of "open" metal sculpture, which he calls centrifugal. The distinction is a good and useful one; but his development, in his own work, of the latter to the point where debility sets in and one fears that the objects will fall apart is a distortion. On the other hand, Calder's mobiles, really centrifugal, actually delicate, do not give rise to either a physical or esthetic unease.

A distinctive trait of contemporary sculpture is that it is additive, cumulative, not made in the single, original mass. If this trait has permitted us to go into the open, airy, discontinuous sculpture Ferber defines, if it permits mobility and a mixing of forms and materials, it also gives rise to a pervasive ambiguity: sculpture that is arranged and assembled may be rearranged and disassembled. A malaise is created.

This malaise is balanced by some of the pleasures of modern sculpture in the recent work of George Rickey. His machines, kinetic sculptures and mobiles, were as much at home in the conservative setting of the Kraushaar Galleries as a 12-cylinder motor between the shafts of a buggy. One, a rocking rectangular frame that holds little rectangles of brass, is called *Hommage à Mondrian*, and a couple of mobiles are implicit homages to Calder. But he differs from Calder in this: that where Calder mixes handmade and mechanical elements, Rickey makes it clear that his machines are precision-tooled and bear no mark of his hand. Where Calder approximates nature, Rickey stays frankly in mechanics. Nicely balanced, cleanly wrought, reflecting in their detail the watch- or instrument-maker's art, his machines look like the mad productions of a gyroscope factory. Two are called *Little Machines of Unconceived Use*, but it is clear that they are intended for delight. Tip them gently or turn their handles, and a set of circles within circles tumbles and spins on carefully fitted pins, or brightly colored rods begin to revolve on a long axis. Totem, a hanging non-geometrical construction, is a rich mixture of forms and colors. Rickey has made some fragile, stimulating, abstract gadgets. In doing so, he has solved for himself the problem of the hand and the machine: he is on the side of the machine.

As though to point up the contrasts in current sculpture, the granite carvings of Polygnotos Vagis were on view down the street at the Iolas Gallery; Vagis' best things are still those large, full heads that look like stony echoes of Greece. At the Peridot Gallery, Blanche Dombek presented six large carvings, one almost eight feet tall, in some ancient beams of French oak. Bold in execution and sparing in their motifs, they were composed of architectural and organic elements combined, it seemed to me, against their wills.

Louise Nevelson's show, at Grand Central Moderns, demonstrated once again a bright and adventurous talent that has been evident for a long time. Miss Nevelson showed several groups of wooden shapes on a base. This mode is not new to her; she exhibited such arrangements at Nierendorf's some years ago. But present ones have a monumental dignity and reserve. The solid, stately black forms create a sculptural landscape that is ageless and permanent.

The Egan Gallery devoted one of its rooms to a six-foot long plaster *Figure* by Reuben Nakian. This loosely ordered sculpture, which hangs together in the physical sense only, is a bravura piece that once again displays Nakian's skill. While it fails to satisfy, it is not without its stimulations. Nakian's difficulties seem to be of an intellectual order; when he solves them we will have a sculptor of the first rank.

In discussing this piece in *Art News* in January, Thomas Hess took occasion to call Moore's reclining figures smug, continuing

(Continued on Page 30)

Civilization today is literally dropping out of the sky on "primitive peoples" (we use this term for want of a better one). With the aeroplane we have now succeeded in breaching the last frontiers which once completely protected aboriginal ways of life.

Up until not so long ago, though, most contacts between our civilization and primitives meant long-drawn-out journeys and were rarely accomplished except by slow progressive stages.

This sudden and abrupt contact of the modern world with the frail native cultures is, as a matter of fact, the last act of a drama which has been staged in different settings since the end of the Middle Ages. Until now, nearly every scene has been a cruel one; it is up to us to brighten the final curtain.

The meeting of the white man and the primitive has always followed the same script. It can be summed up in a few lines. First, the romantic idyll of discovery with enchantment and tenderness on one side and, on the other, surprise and curiosity. Then, still under the charm of this first encounter, the primitive becomes an enthusiastic fan for all the novelties spread before him.

But the first disillusion follows as the pioneer begins to exploit land—and the people who had lived on it before him. The decline of the native way of life coincides with a steep drop in population, for new diseases are among the "novelties" of civilization.

Often, just when native traditions are on the verge of disappearing, there is a last wave of revolt. Prophets or messiahs spring up and preach a return to the past or the building of another culture harmonizing old and new for better or worse. These attempts to turn back the clock are usually doomed to failure. They usher in the final annihilation of a culture or resignation to an inevitable fate.

Up until the end of the last century the crushing of primitive peoples in the path of our civilization was accepted as a natural state of affairs. Darwinism served as a legitimate excuse for the extermination of weak, backward tribes. After all, didn't this prove the law of the survival of the fittest?

Frankly, there was no need of scientific theories to put consciences at ease. From the earliest days of European expansion, primitives all too often were placed in the same category as wild animals to be destroyed as if they were vermin or dangerous beasts.

Poorly armed and incapable of putting up a

fight, these hapless victims of "civilization" rarely found defenders except among the ranks of missionaries sent out to save their souls and transform their cultures. Unfortunately, the loss of a culture can be as fatal as an epidemic. The Polynesians lost their will to live in the 19th century and as a result their islands were soon sharply depopulated—all because of the mass despair of a people confronted with the collapse of its values.

During the last 50 years, anthropologists and psychologists have done an excellent job of analyzing these contacts between different civilizations or cultural groups. The question is: will we take advantage of their work?

Although the rapid expansion of our modern industrial civilization is a potential deadly danger for primitive peoples, the errors of the past are now known. Several governments have awakened to their responsibilities and are now endeavoring to spare their indigenous populations the hard lot of other peoples in the same situation in the past.

Whether we like it or not, there is not a single tribe on the face of the earth today which can hope to escape from the effects of our civilization. True, this contact is harmful, but it is the primitives themselves who demand the tools and the knowledge which they believe can make their life easier for them. New diseases threaten their health—and only science can save them.

The problem consists in finding an intelligent way of integrating them into modern life without destroying their self-respect. Of course, there are some who will ask what is the use of saving people who seem to belong in the dark ages of early man.

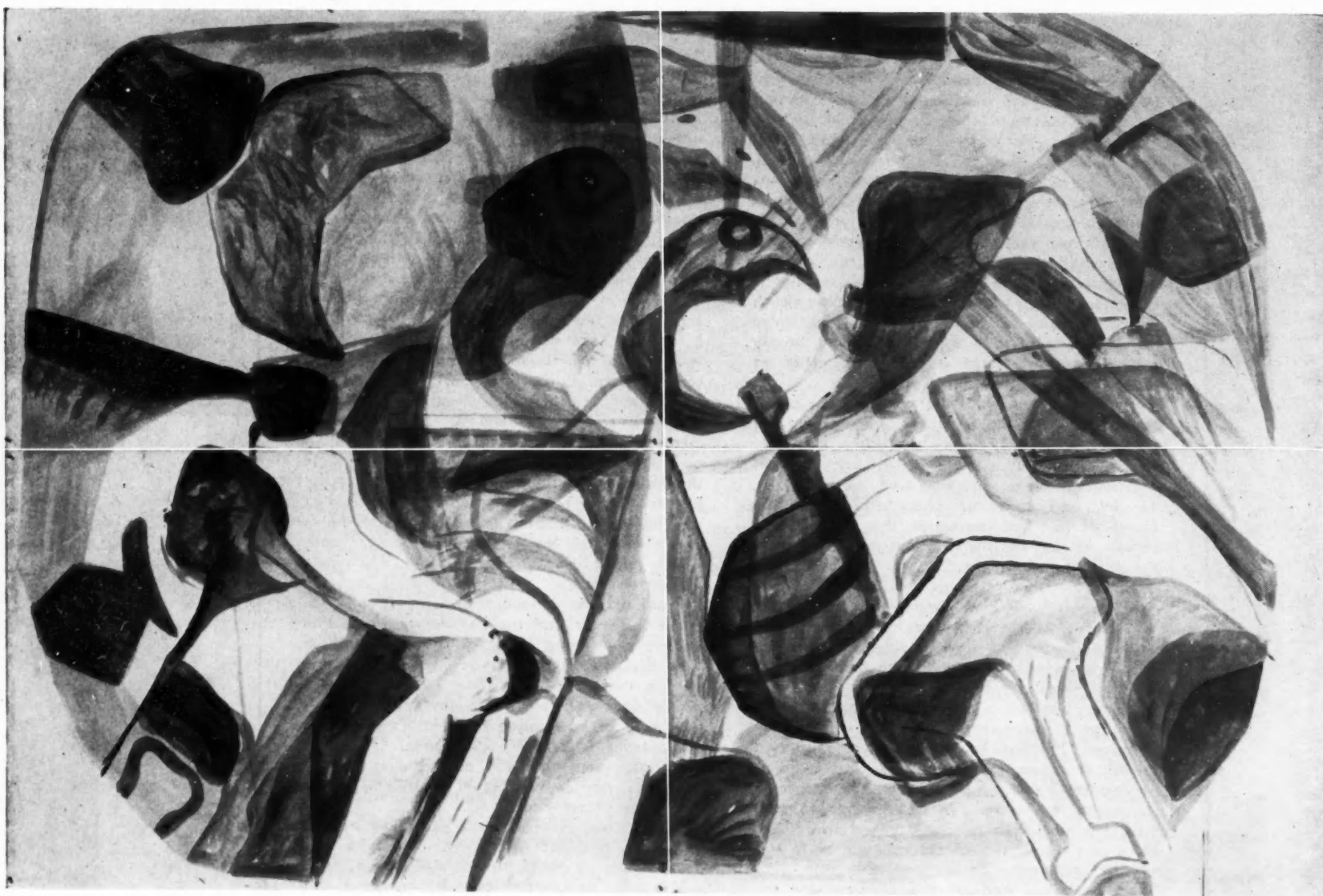
The answer is that these primitives number in the millions and that humanity cannot condemn them to death and degradation. Our indifference would not only be a crime, but a foolish policy as well. These men are now being called upon to play an important role in harnessing the resources of their virgin lands. The transition will be a difficult one, but it can be carried off if it is tackled with intelligence and with a deep sense of the innate dignity of man.

The United Nations Educational, Scientific and Cultural Organization (UNESCO) has faced the responsibilities toward primitive peoples which the civilized world must assume. Firstly, it can ease the process of passing from one type of life to another, a transition apparently

(Continued on Page 34)

RICO LEBRUN

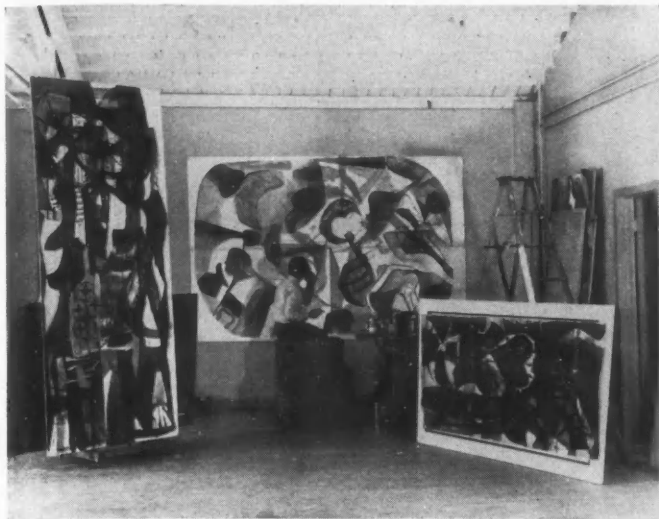
By Jules Langsner



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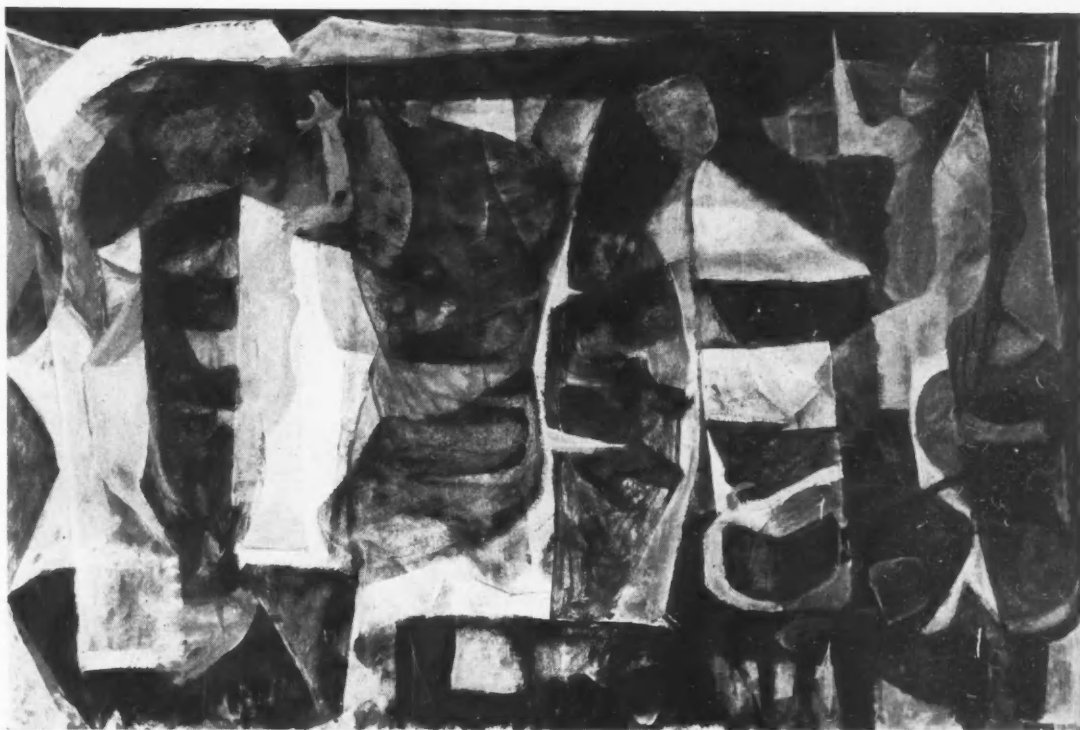


The spectator viewing Rico Lebrun's huge collages and paintings at his studio in West Los Angeles is unprepared for the driving energy of these monumental pictures, for the violence of imagery wrenched, fractured, ripped from specific local context, for passages dramatically contrasting intensely-hued with fuliginous color. The one-time ballroom that is Lebrun's studio appears, at first glance, to be the site for the activity of a cadre of artists: mural-length collages are tacked to the walls, enormous canvases concurrently in process of development stand on easels, cut-out swatches of ducoed paper representing stages in the growth of ideas are spread across vast expanses of floor. These works possess at once elemental vigor and sophisticated concepts, are charged with emotional impact, and beg to be incorporated in an architectural site bold and secure enough to measure up to the challenge of an empowering pictorial vision.

A Neapolitan transplanted to the West Coast, Lebrun seeks to infuse his native Baroque sensibility into contemporary painting. For this artist, steeped in the pulsating grandeur of architects like Guarini and Borromini, and the dramatic rhetoric of painters like Tintoretto and Tiepolo, the idea of a picture or work of sculpture serving at best as a minor accent to an architectural conception needs to be re-examined. Now it is true that so far no architect has beaten a path to Lebrun's studio. Nevertheless, the validity of the Lebrun enterprise—making pictures powerful enough to push beyond the scope of the architectural site—is in no way lessened by the absence of architectural commissions. What Lebrun is doing pictorially is premised on the possibility of once again rejoining architecture and painting, creating a new, fructifying synthesis appropriate to the second half of the twentieth century.

This effort to invest architecture with the vitality of pictorial forms runs counter to the prevailing notions of regularity, pure, clean, unobstructed space, to the judicious restraint, some would say "decorum," of many present day buildings, with their insistence on austere structural efficiency. The battle against 19th century eclecticism in architecture is over. The danger now is in the solidifying of style and concepts

(Continued on page 38)



PHOTOGRAPH BY JERRY CHESBROUGH





THE CENTER FOR ADVANCED STUDY IN THE BEHAVIORAL SCIENCES

Wurster, Bernardi and Emmons, Architects

Thomas D. Church, Landscaping
Knoll Planning Unit, Furnishings
Buonaccorsi, Murray & Lewis, Mechanical Engineers
William B. Gilbert, Civil Engineer
Swinerton & Walberg, General Contractor

Under a Ford Foundation grant a new kind of institution for the study of human behavior has been opened in the San Francisco Bay area, near the Stanford University campus. The project has been organized in the belief that one of the most urgent needs for the advancement of knowledge of human behavior is that of increasing the supply of competent scholars in this field in the universities and that the best way of accomplishing this is to enable faculty members now in the universities to spend a year together at the Center perfecting their research techniques and exploring new ideas for the improvement of behavioral research and training. Designed as a protected oasis, the Center hopes to give the scholars the freedom from pressure necessary for concentrated thought about man's behavior. The economists, political scientists, psychiatrists, biologists, sociologists, statisticians and anthropologists will teach each other and at the same time teach themselves.

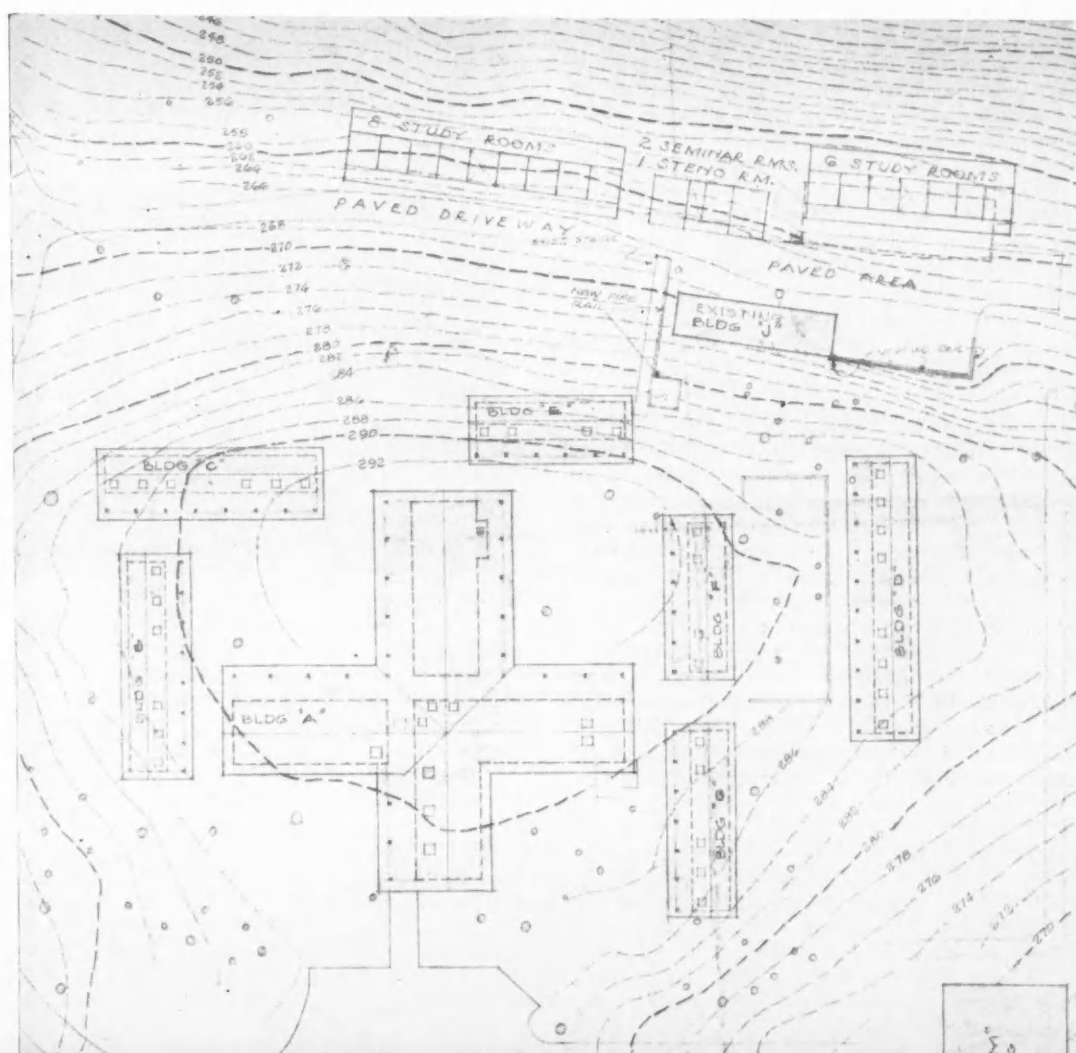
Possible building sites were examined over a period of three to four months, and, while at first the remodeling of an existing structure was considered, it was finally decided at the suggestion of William Wurster that it would be best to design a group of one story frame buildings which would much better suit the needs of the project and which could be completed at a reasonably exact time schedule.

Remarkably enough, the new buildings were completed in four months and the Center was able to function in its new space on schedule with all the furnishings and planting in place, at a cost well within the budget that would have been necessary for the remodeling which had been originally contemplated.



The scheme developed was one in which a central building housed administration and group facilities: large meeting room, smaller seminar rooms, lounge, dining hall and a small secretarial pool. Around this core were spread identical private study rooms for individual study which were grouped into buildings of uniform appearance but of varying length, depending on how they could be fitted to the site to obtain one of the many fine views and still preserve full privacy with a large glass area and outside terrace for each space.

The Center for Advanced Study in the Behavioral Sciences is incorporated as a non-profit corporation in the State of California under the direction of Dr. Ralph W. Tyler who in explaining what is new about the Center said: "The sabbatical leave is a well-established tradition in the academic world. Its purpose is to provide the mature scholar an opportunity for further self-development through study, travel, or concentrated work upon a scholarly project while freed from other duties and distractions which accompany normal residence in colleges or universities. The Center adds something new to this idea. It adds the opportunity for a selected number of university faculty members concerned with the study of human behavior to come together in one place, in order to help one another gain new skills and insights and to work upon common problems in addition to their individual study projects. The behavioral sciences have come to a stage of development calling for a good deal of communication from one specialist to another for the benefit of both. The Center is designed to provide a working atmosphere where this communication can take place."





THE CENTER FOR ADVANCED STUDY



Individual studies, conference rooms, and research facilities have been designed without disturbing accents and to provide the necessary privacy, both material and psychological, needed to carry on the objectives of the project. Surrounding the main building are four smaller buildings containing forty individual studies, each 12 by 14 feet, and with the only view turned away from the activities of the main building. It is in these that the scholars concentrate alone on the problems in which they are most interested. Dr. Ralph W. Tyler, former dean of the Division of Social Sciences at the University of Chicago, has been appointed executive director to coordinate the activities of the Center.

URBAN RENEWAL

IRA J. BACH, A.I.P.

Executive Director, CHICAGO LAND CLEARANCE COMMISSION



PHOTOGRAPHS BY MILDRED MEAD



EXAMPLES OF TYPES OF BUILDINGS SAVED FOR REDEVELOPMENT



TYPE OF OBSOLETE BUILDING TO BE RAZED FOR PROPOSED REDEVELOPMENT

Although urban redevelopment was conceived as a venturesome approach to the solution of the problems of slum and blight, an approach combining all of the action programs and resources available to a community for combating these ills, in practice urban redevelopment in many areas turned out to be little more than a slum clearance program. The causes contributing to the growth of blight conditions were not being arrested. The consequence of all this was that new slum areas appeared as rapidly as the old ones were eradicated; whatever benefits communities reaped by their slum clearance programs on the one hand were being offset by the spread of new slums on the other. It was inevitable, therefore, that an entirely new concept for combating the problems of urban deterioration would emerge if public monies were not to be dissipated. This new concept is called Urban Renewal.

A new term in the field of housing and planning, urban renewal consists of a series of bold action programs aimed at slum clearance as well as slum prevention. The programs of action growing out of urban renewal will give major emphasis to slum prevention through rehabilitation and conservation of neighborhoods. The renewal process will upgrade many neighborhoods by planning for those basic community amenities which may be lacking, such as open spaces for parks and playgrounds, elementary schools, convenient shopping, off-street parking facilities, and ridding neighborhoods of unnecessary traffic hazards. Modernization and greater enforcement of local building codes and ordinances is only part of the program. Augmenting this program, communities will need to rethink through and evaluate the totality of their resources, economic, physical and administrative, including, if necessary, the reorganization of the local governmental structure.

The Housing Act of 1954, which was recently enacted by the Federal government, instituted the urban renewal program augmenting the urban redevelopment features of the 1949 law. The urban renewal law is a double-barreled program. It enables communities for the first time to avail themselves of Federal aid, not only for clearance and redevelopment of their slums, but also extends financial assistance for slum prevention programs. Communities, however, must demonstrate to the satisfaction of the administrator of the Housing and Home Finance Agency that they have a "workable program" for dealing with the complex problems of slum and blight.

The conservation and rehabilitation of neighborhoods is, of course, nothing new to many of our cities. Baltimore's unique "Baltimore Plan" is probably the most widely publicized attempt at conservation and rehabilitation. Through code enforcement this plan required owners of buildings below minimum standards to restore them to standard condition without evicting the tenants or raising rents beyond the means of the occupants. The enforcement responsibility rests in four official departments of the city and the plan received overwhelming support of spirited citizens.

In Philadelphia, "Operation Fix-Up," and in New York, "Morning-side Heights," are other experiments with rehabilitation programs. However, Baltimore's plan, as in the other programs, was largely a single-purpose measure that represented at best a partial solution to the problems of eliminating and preventing slums.

The goals as set forth under the new Housing Act, on the other hand, envisage a conservation and rehabilitation program not as a single-purpose measure, but as part of a comprehensive program of urban renewal. This means that a vast new array of machinery must be brought into motion if the locality wishes to become eligible for financial assistance. Bringing codes and ordinances up-to-date is only part of the new government machinery essential for the solution of neighborhood obsolescence. Other activities should include general city planning, rationalization of land use, traffic, transportation, etc., in order to assure a successful renewal program. The voluntary cooperation and participation of property owners is vital in order to achieve these goals.

The conservation and rehabilitation aspects are spurred on, moreover, through Section 220 of the new law, which authorizes the Federal Housing Administration to extend loans for rehabilitation of existing homes, as well as for new construction, in designated renewal areas. The FHA may also provide, under Section 221, 95 per cent loans for housing for families displaced as a result of renewal activities. The urban renewal legislation is probably one of the most important steps ever taken by the Federal government toward the eradication and prevention of slums.

Before describing in detail some of the aspects of the Housing Act of 1954 with respect to the urban renewal assistance offered by the Federal government, it might be well to quickly review the slum clearance and urban redevelopment program which preceded the urban renewal program.

Title I of the Housing Act of 1949 gave long-needed Federal assistance to localities to fight slums. An appropriation of \$1,000,000,000 for loans, and \$500,000,000 for grants was placed under the control of the administrator of the Housing and Home Finance Agency. The Division of Slum Clearance and Urban Redevelopment, under a director appointed by and reporting to the administrator, was created to carry out the program.

This program offered financial assistance in the form of loans and grants as incentives to localities to clear slums. The act provided that the Federal government would lend money for the carrying out of slum clearance and urban redevelopment projects, but, in addition, would pay up to two-thirds of the net cost of a project in the form of a grant. The net cost of a project was defined to be the difference between the gross project cost and the sale price to the developer. The sale price to the developer is assumed to be re-use value of the land and is computed by appraising the land at fair market value as it will be re-improved under the redevelopment plan. The redevelopment plan, of course, must

(Continued on Page 35)

The house consists of a somewhat restricted core so designed that family reunions with visiting children and children's children could take place with a maximum of satisfaction, ease and pleasure and a minimum of friction. Another important design consideration was the shape of the lot which was rather long but fairly restricted in width. As much privacy as possible from neighbors on both sides was very much desired by the owners. The layout comprises, in part, two levels in such a way that the owners, during those periods when living alone, can simply shut off the upstairs and maid's quarters as well; the area then remaining consisting of the living quarters, master suite, and kitchen can be maintained with ease. When children and grandchildren arrive for short or long stays they are safely tucked away in the upstairs wing where the bunk room easily accommodates two children, the bedroom, their parents. A generously appointed bath is located in between. The children can play in the partly screened and partly glassed-in porch which leads into the garden by way of a stairway with open risers and a neat protective metal railing. Once in the garden, the view is as delightful as it was from the upper level. A broad green lawn is fringed by interestingly shaped planting areas of colorful annuals and perennials. Sand box, swing and other equipment is hidden from the main house.

The lawn meets flagstone paving just outside the living room where a generous roof overhang runs the full length of the living quarters, equipped with a continuous light trough for evening illumination. The westerly wall opening out on to this garden and patio is a series of large partly sliding glass panes, from floor to ceiling. The dining area is adjacent to the service wing; all furniture, such as sideboard, buffet and bar, is built in and constructed of birch wood. Dining table and chairs are designed by the architect and the table can be lowered in a few seconds so as to expand the living quarters also into this area. A huge mirror above buffet reflects the landscape outside. There is no separation between the living and dining areas. A generous built-in settee runs along the east wall beneath a bank of high windows which look out through a mitered glass corner on to a tall and broad spreading fir tree which the architect carefully preserved. A fireplace of stone masonry seems to rest on a body of metal, a stainless steel clad fuel box and counter. Adjacent to the fireplace is a television set, anchored by a slender steel tubing from ceiling to base with access panel built in the wall, accessible for maintenance from the adjacent heater room. A "planter," inside the living room runs underneath the glass out to the patio and a lushly planted flower bed. Lighting is subdued with spot lighting by means of an optical unit over the dining area, the light trough concealed under cupboards and occasional lamps for reading.

The stairwell leading up to the second floor is enclosed by a series of horizontal bands made of a translucent material against which a green vine grows at night illuminated and silhouetted from without.

The master suite has all its furniture built in, including a refrigerator to make quick late snacks easy and step-saving. One entire garden front is glass from floor to ceiling, privacy being achieved by its location in one of the two westerly endings of the house's "U" shaped layout. In the northerly leg of this "U" is placed the kitchen and service wing. The former being all electric and laid out with great care and attention to functional, formal and color detail. Access to garage is direct for easy delivery. A pleasant nook permits the owners to take many of their meals in the neatly laid out bay; a Glo-Dial clock is just overhead. The maid's room is also a secondary, well separated guest room and opens on to its patio which may double as drying yard.



1. Garden View. Outside stairway at right allows the visiting children to reach their bedrooms from the play-yard below without disturbing living quarters seen in the left background.

2. Close-up of street front and entrance door with extensive planting used for screening.

3. Dining room corner of living room with table in raised position. Table and chairs in white plastic with chromium spring support designed by architect. The pass-through in birch paneling is closed. Part of the house seen through glass partition gives protection from the neighboring property.

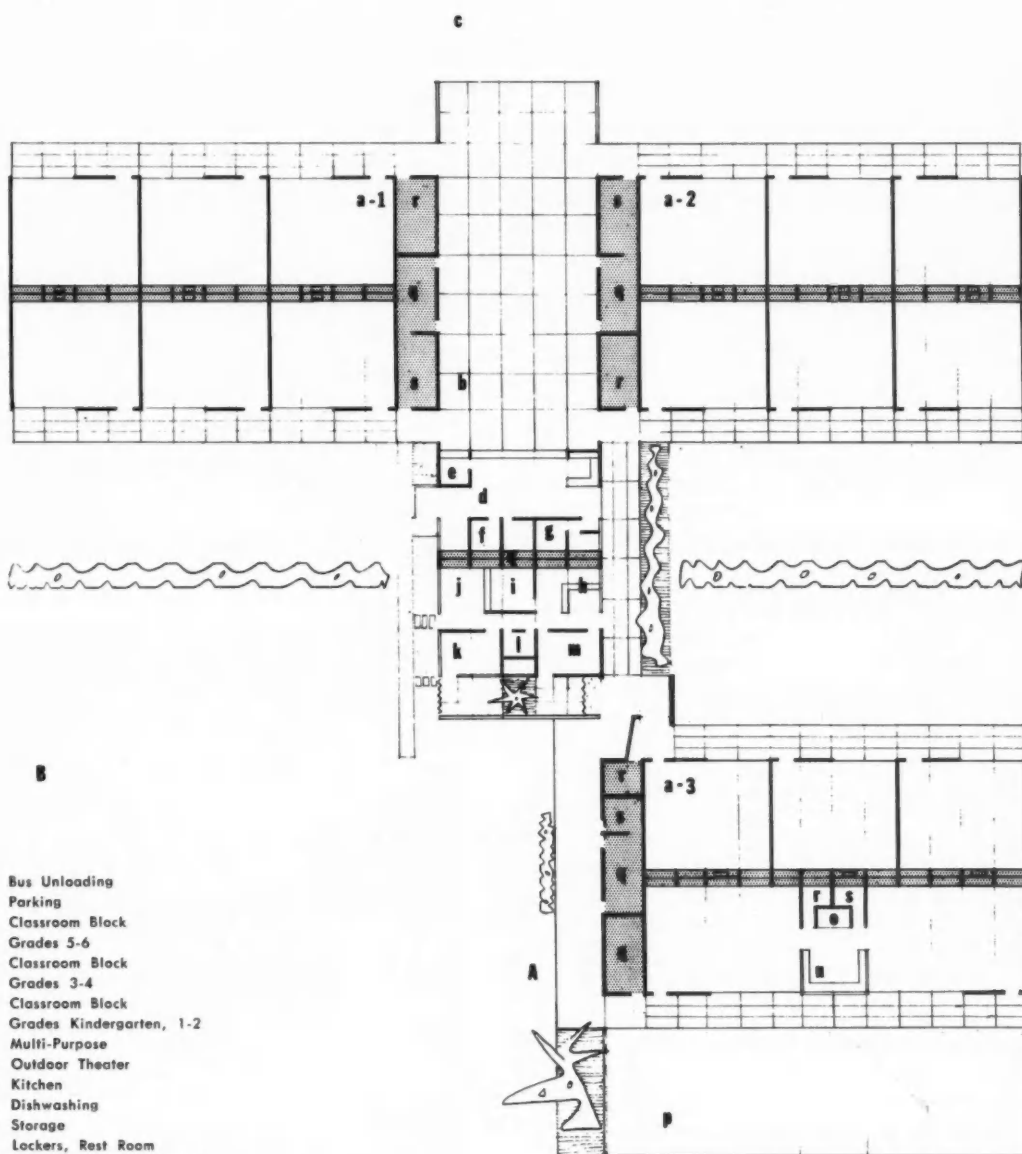
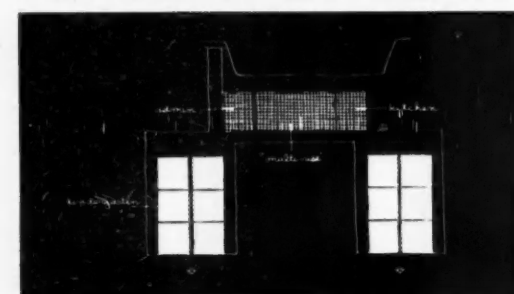
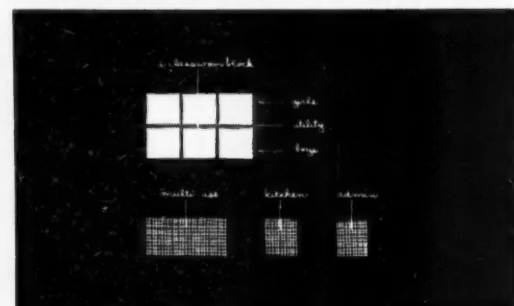
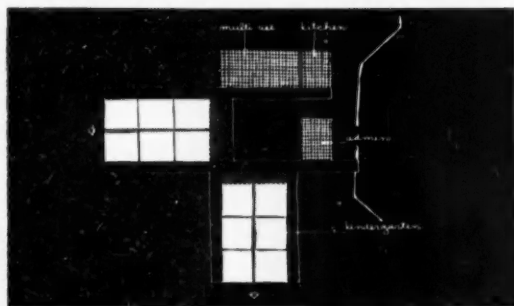
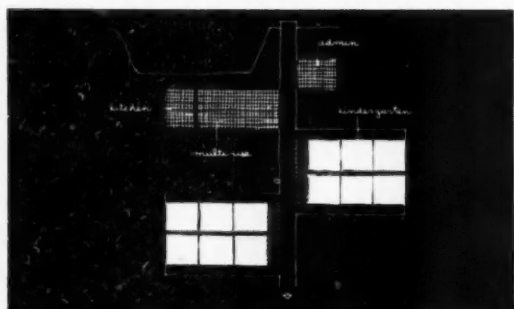
4. View across the living room into the garden, with fireplace sitting corner hidden behind built-in piano at left and not visible in this picture.

5. This master bedroom has complete privacy and an enchanting outlook into the garden.



PHOTOGRAPHS BY GORDON SOMMERS

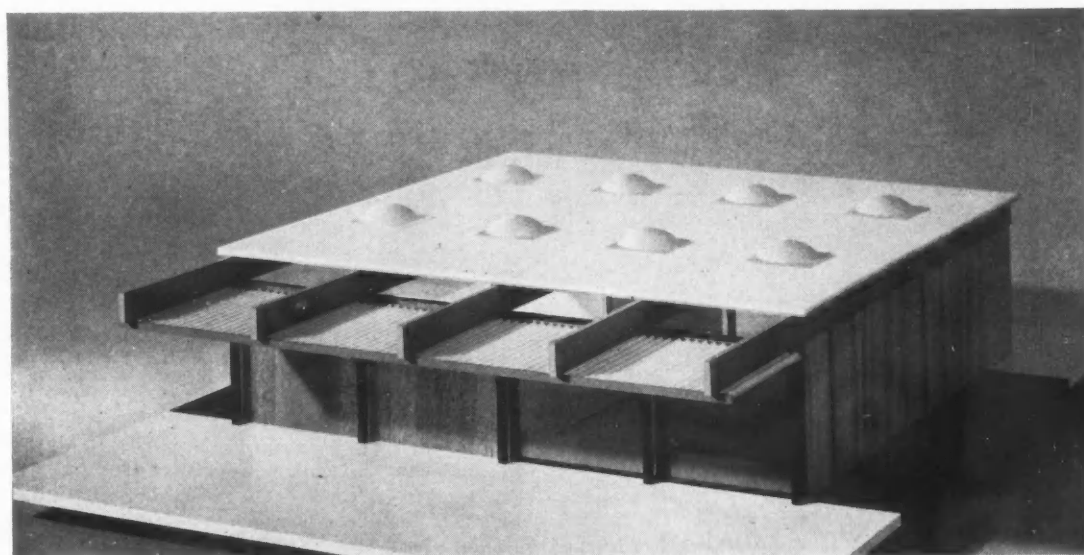
Basic elements of plan provide a multiplicity of arrangements for varying school district needs.



- A Bus Unloading
- B Parking
- A-1 Classroom Block
Grades 5-6
- A-2 Classroom Block
Grades 3-4
- A-3 Classroom Block
Grades Kindergarten, 1-2
- B Multi-Purpose
- C Outdoor Theater
- D Kitchen
- E Dishwashing
- F Storage
- G Lockers, Rest Room
- H Administration, Public Office
- I Supply
- J Health
- K Principal
- L Rest Rooms
- M Teachers Work
- N Kindergarten Work Room
- O Storage
- P Kindergarten Play
- Q Utility and Storage
- R Girls' Rest Rooms
- S Boys' Rest Rooms

UNIT SYSTEM FOR SCHOOLS

By Victor Gruen, Architect



Its simple steel post and laminated beams are at 8' centers. Use of common walls realizes considerable savings in interior and exterior wall area. Seismic stresses resolved in transverse plywood panels at the utility core provide clear spans and allow both interior and exterior panels to be interchanged at will.

Utilization of controlled top-lighting through plastic domes increases convertibility of space and reduces ceiling heights.

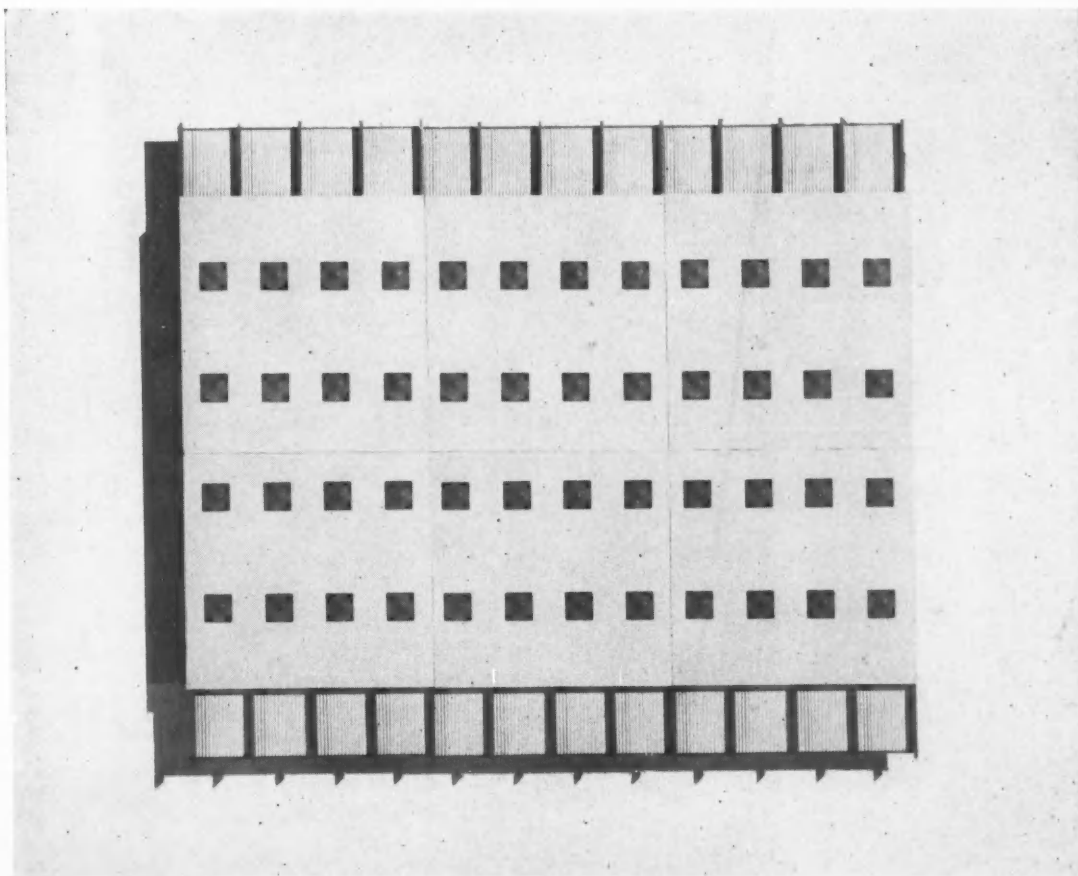
Covered corridors consist of low-cost prefabricated aluminum lowered panes fastened to the underside of the laminated beams. They admit light yet provide weather protection, and require no roofing or painting. Glare-reducing glass is used above the corridor between the beams.

One of the greatest problems plaguing the school building program, both in California and elsewhere, is the seeming divergence between the two important factors of flexibility and economy.

Economy has often been achieved at the expense of an equally vital goal—a design that permits ease and efficiency in additions and rearrangements.

In this prototype the architects have attempted to bring economy and flexibility together in such a way that neither will be sacrificed.

While economy remained a primary aim, a flexibility in arrangement was achieved in order that the basic plan could be fitted to the needs of any school district.

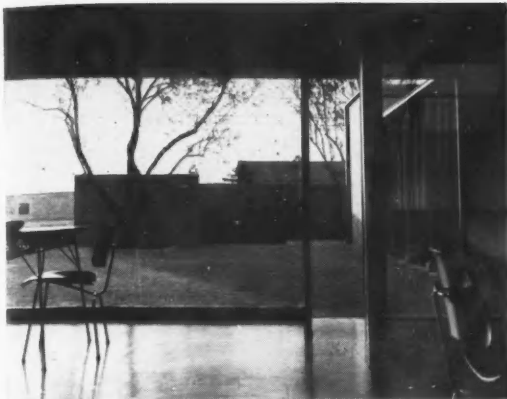




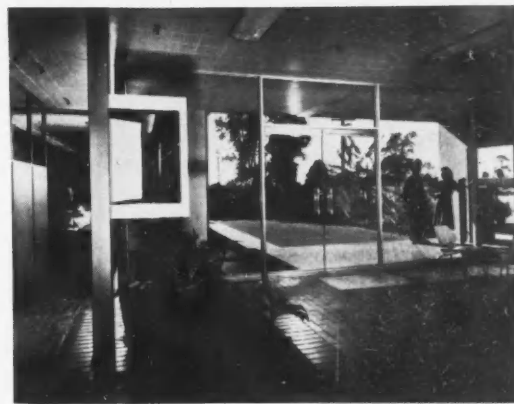
PHOTOGRAPH BY GEORGE R. SZANIK

SMALL FACTORY By George Vernon Russell, Architect





PHOTOGRAPH BY J. DALE HEALY



The project consists of alterations and additions to the manufacturing facilities of the Avery Adhesive Label Corporation. One of the major problems was the integration of the new design concepts with the existing structure. It was necessary to consider that in addition to elaborate printing processes, the company manufactures its own adhesive compounds, and there was also the need for housing a comprehensive research program with laboratory and experimental machine design facilities.

The administrative area avoids the usual direct entrance from the street or parking facilities. The visitor now comes into a pleasant, walled patio which, in turn, leads to the reception room. A product display and planting continuing from outside to an inside planting area are features of the public area. A continuity of exterior brick paving to the interior reception areas adds to the feeling of space flow. Another walled-in patio extends north from the executive wing. Both patios shield administrative offices from street noises. The southerly, or entry patio of an informal "L" form terminates in an employees' terrace which is an extension of a recreation room.

The executive wing takes advantage of a fine view of the mountains. The walls of the new office addition are of a special tilt-up panel system largely developed by the architect. It is of steel reinforced with concrete and consists of shop-fabricated panels of steel sections and reinforcing structurally adequate in themselves. The concrete affords only surface closure. This permits continuous fenestration, and results in a light and elastic structure as opposed to the heaviness of the usual tilt-up systems. Their resistance to seismic shock has been most successful.



PHOTOGRAPHS BY JULIUS SHULMAN

FURNITURE — JANUARY 1955

A report on the Midwest Furniture Markets

by LAZETTE VAN HOUTEN

January's session of the furniture industry's semi-annual market was more moderate in tone than many which have come before it. There was little fanfare for "important" new lines, little that was being referred to as "trend setting" or significant. It held, however, a number of heartening surprises.

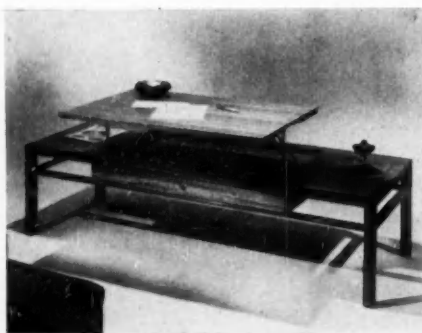
The most important one was that the market as a whole offered so much good modern furniture. The very fact that few claims were made for it, that it appeared modestly, although unobtrusively, in small groups or individual pieces, showed a changing attitude on the part of its producers. Taken by and large it was competently designed furniture, usable, workable and good looking.

There are probably just as many showrooms as ever which concentrate on "modernized" Biedermeier, Directoire, French Provincial. But somehow, perhaps because at last June's market a certain segment of the industry gave the impression that it thought modern was a dead duck, there seemed in January less inclination to recreate the past. (Is it a straw in the wind that the Merchandise Mart's Today in Tradition show was not put on this market?)

Perhaps one of the important reasons why the industry seems more friendly to the design work of living men and women is that the standards by which good modern design is judged have become less rigid as it has become more largely accepted. This is not to say that it has deteriorated; it has only outgrown its quite necessary first stage of complete revolt against the past. In this way it parallels the development of modern architecture.

Both fields of design reflect clearly the changing attitudes of their practitioners. There is now much understanding that the machine has not been an agent for total release into the brave new world. The emotional content of modern life has lost as the physical has gained. Designers now freely admit that our homes and their furnishings must give us more than workability. They must give us emotional as well as physical security and contentment, esthetic pleasure as well as physical comfort and efficiency. The modern architect and designer is humanizing the encroaching mechanization of our environment.

The recent market shows how much insight there is into these problems surrounding 20th Century living. Compared to even as recently as five years ago, contemporary furniture design is far more diversified as



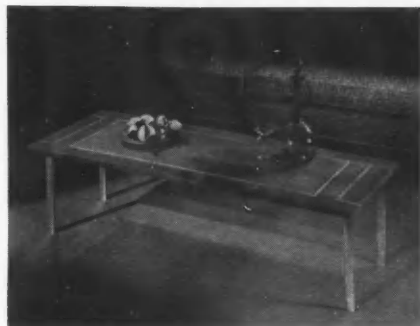
1. Herman Miller has added a roll-top lady's desk to the George Nelson line of occasional pieces using these enameled cast aluminum legs. Roll-top is rosewood, interior is white Micarta. Retail price: \$420.

2. A writing table rises easily in the center of this 64 inch cocktail table from Brown-Saltman. The simplicity of the basic design saves this extremely usable table from any aspect of heaviness or trickiness. Designed by John Keal in mahogany. Retail price: \$119.50.

3. Greta Grossman sensibly combines the function of lamp table and magazine rack. In walnut for Glenn of California. Retail price: \$80.

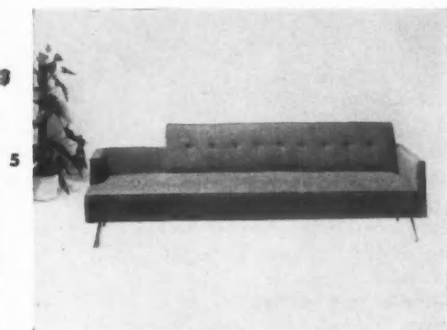


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4. Molla's new Continental line includes a full selection of dining and living room pieces. Twelve colors are available. Design is illustrated by lounge chair shown. Retail price: \$110

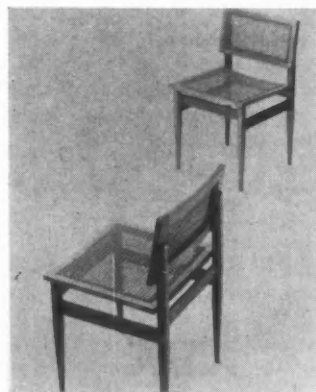


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5. A comprehensive collection of various types of seating units aimed at the medium price market is now being made by Harvey Probbler. Known as the Tailored Room group, pieces are based on brass legs. Retail price for sofa shown: \$331.



6

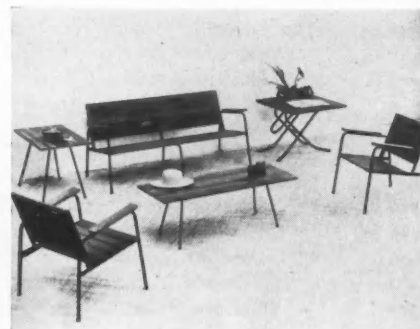


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6. Though gracefully light in line this maple chair by Allan Gould Designs is sturdy, with generously proportioned seat. Available also in walnut. Retail price: \$48.



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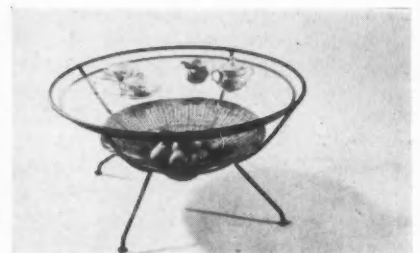


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7. Michigan Seating Company's new sofas strive for lots of comfort and little bulk. Designer Douglas Maier has used copper legs this season. Retail price: approximately \$340 for model shown.



8



14

8. Milo Baughman continues his program of upholstered furniture designs for Thayer-Coggin which will be comfortable to sit in as well as easy on the pocketbook. Typical solution is this high back scoop chair with shaped wood arms. Retail price: \$59.95.



9



15

9. A capacious cart has been added by Statton Furniture to their contemporary cherry group. Surfaces are black Formica. Retail price: \$127.

15. Thin redwood strips, delicately tapered legs of gold anodized aluminum, combine to form this graceful stacking chair by Troy Sunshade. Retail price: \$31.

FURNITURE — 1955

to forms and materials; it is much less self-conscious and not nearly so assertive. It has no fear of making a frank appeal on the basis of its looks and so it gets along better even with those people who say they don't like it. Figuratively it has become as easy to live with as it has proclaimed itself to be literally.

As a result there is more furniture being distributed at the wholesale level which is honestly, and often expertly, designed for the times in which we live. It still does not go deep in many lines, but it is there, being accepted as belonging, as inevitable as the 18th Century group of tables or the Regency bedroom suite.

Another positive fact well worth noting is that a number of young designers new to the commercial market were represented this time. The list isn't long, but it's still a list and the appearance of their work speaks well for the future of the designer as well as design. In addition, some of the more established designers expanded their activities, adding to the impression that there is more willingness on the part of manufacturers to make use of new talent.

There are, of course, more than philanthropic reasons for the interest many furniture manufacturers are taking in modern design. One is that, as labor and distribution costs have mounted, manufacturers have become increasingly fed up with what is undoubtedly an insane method of operation. Replacing lines every six months or a year with "new" ones which take a sharp eye to tell apart, in order to please the retail buyer and his salesman, is an expensive business.

This is an old story and there are plenty of manufacturers who believe it has no happy ending. There are those, however, who in the last few years have begun to suspect that maybe good modern design holds the promise of better times to come. (It should be remembered that borax, or juke-box, modern manufacturers turned to commercial modern for purely economic reasons. It was not because of any conviction that modern was esthetically better, but because it was cheaper to make and sold just as well.)

Perhaps the Museum of Modern Art-Merchandise Mart's jointly sponsored semi-annual market show, Good Design, has played an important part in directing industry's attention. For at those shows many manufacturers must have seen merchandise from firms which they considered non-competitive.

Such firms, dedicated to their own versions of contemporary good design, cater principally to architects

and interior designers. They operate largely on the theory that good furniture is good, regardless of when it was designed. This view is, of course, tempered by the limitations of commercial enterprise. Nevertheless, such firms resist the standard furniture industry procedure as much as they are able.

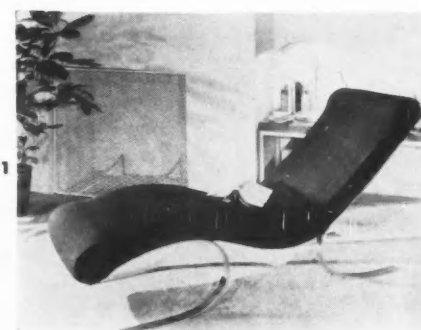
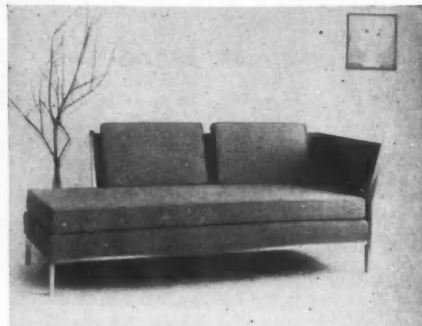
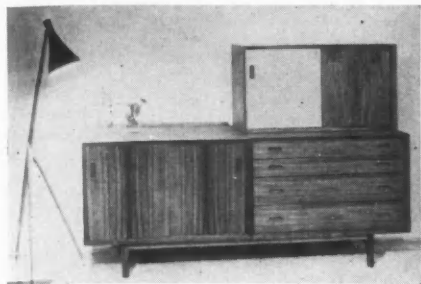
To be sure, these lines, with a few exceptions of individual pieces, have not been successful in most furniture and department stores. But these retail outlets have been notoriously backward in preparing their sales personnel, let alone their customers, for appreciation of modern design. And yet, in spite of this, consumer taste and understanding have improved and it is conceded that in the process many taboos have been and will continue to be done away with.

It seems, therefore, to be at least possible that as the acceptance of contemporary design widens still more at the retail, as well as the consumer level, merchandise which until now has been an anathema to many stores, will become salable. Manufacturers would then be able to effect those savings made possible by continuing numbers for a long period of time.

This reasoning must be present in the minds of the more receptive manufacturers whose production is largely sold through furniture and department stores. Such manufacturers are understandably eager to produce the kind of modern which their customers will buy but which will at the same time be classic enough in character to have a long, steady sale. Their efforts in this direction can have an important effect on design as well as merchandising. It can aid modern design to develop and mature. It can do the same things for retail merchandising. And it can result in better and cheaper furniture for the consumer.

There is no doubt that so-called style leaders among modern manufacturers who deal primarily with architects, interior designers and specialty stores are being increasingly watched, both by their more commercial brothers and by retail buyers. It is not without importance that for the first time express elevators to the two floors in The Merchandise Mart devoted to furniture in this market, stopped upon request at the sixth floor, long given over to so-called decorator showrooms.

And furniture and department store buyers were taking advantage of the service. Maybe they weren't getting out their order books this time on the sixth floor, but they were certainly getting off to take a look.



16. Twenty-four combinations can be made from George Tanier's new group of Danish storage units designed by Arne Vodder. Reversible colored panels combine with teak; choice of oak bases or stainless steel legs. Various interior fittings may be ordered to facilitate use. Retail price: \$225 for four drawer unit.

22. Milo Baughman, in an introductory line for a new manufacturer, Arch Gordon, has designed a minimum number of basic upholstered pieces on which he rings a number of interesting changes through use of wide range of materials. This sofa or chaise, depending on cushion arrangement, is a fully dimensional sleeping unit as well; leather back, base and back supports in pewter finished nickel tubing. Retail price as shown: \$450.

17. Kofod-Larson's new lounge chair from Denmark for George Tanier may be had in either teak or oak. Retail price: \$225.

23. A seat of considerable depth and pitch floats in a mahogany frame. Edward Wormley has designed it for Dunbar with shaped arms and brass rod pinnings. Retail price: \$265 in muslin.

18. An executive desk-side unit with shelf for dictating equipment, built-in metal waste basket and two storage compartments is now added to Jens Risom's Group 8. Retail price: in walnut, \$329.

24. The mahogany cradle is played up in Edward Wormley's new sofa and love seat for Dunbar. Back and seat cushions are slightly separated. Retail price: love seat, \$585 in muslin.

19. Jens Risom has rounded out his line by adding his first bedroom pieces. A simple walnut or birch headboard with or without hanging cabinet unit is available in four widths. There is also a free-standing night table. Retail price: in walnut, 54 inch headboard \$82.

25. A group of teak tables by the Danish designer Peter Hvidt for John Stuart have rattan trays suspended on iron brackets. Available in four and five foot oblongs as well as 20 inch round. Retail price: approximately \$130 as shown.

20. Lewis Butler's group of seating pieces and tables for Knoll Associates is an innovation in several ways for that firm; it is frankly a group in the commercial market sense and it is priced to appeal to moderate income customers. Walnut and maple are combined in most pieces; black linoleum tops the dining table. Retail price of chair and coffee table shown here: \$88.50 in muslin; \$138.

26. A black steel officer's chair in leather has been designed by Robert John for Reilly-Wolff Associates. It is also available in hemp. Retail price: leather, \$51; hemp, \$14.95.

21. Resiliency is given to this foam rubber chaise by wide bands of steel supporting structure. Designed by Darrell Landrum for Avar. Retail price: \$327.

27. A bedroom group from John Stuart is frankly conventional in basic design but it pleases because of good materials; cherry wood, brass base, white porcelain pulls. This 70 inch storage unit retails for approximately \$249.

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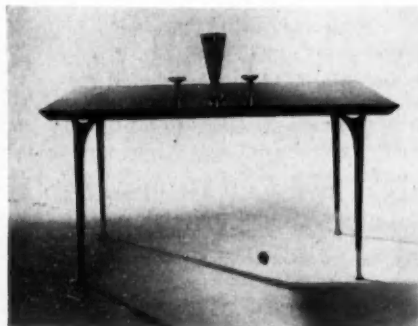
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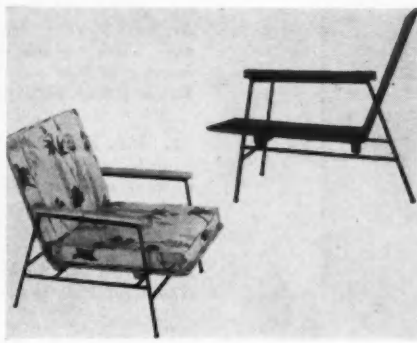
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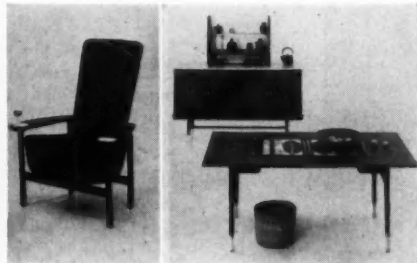
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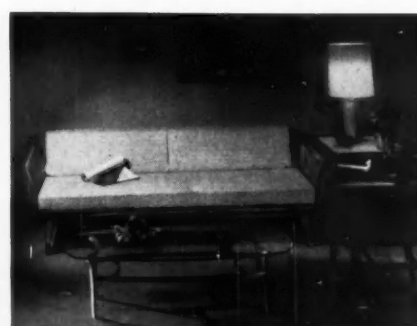
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28. From Germany come the shells for Thonet's new molded plywood, melamine surfaced chairs in seat heights from 10 to 18 inches suggested for school and kindergarten use. Bases are wrought iron or laminated wood; adult size in three forms. A bar chair is also available. Retail prices adult size \$29.50; juvenile, \$19.20.

34. Tropical Sun's big rattan and iron group for living and dining room includes such extra pieces as desk, room divider, snack tables. Illustrative of the straight-forward design is lounge chair shown. Retail price: with foam rubber cushions, about \$85; without cushions, about \$65.

29. A 54 inch buffet has been added to the Milo Baughman collection of Murray Furniture. Retail price: \$139.50.

35. Glenn of California has a sizable new living, dining and bedroom group designed by the young Californians, Kipp Stewart and Stewart MacDougall. Some distinctive features are: fabric covered fronts on storage pieces, high birch anklets on walnut legs, Micarta insets in table tops and chair arms. Retail prices: dining table, \$165; highback chair, \$250.

30. Abel Sorenson stresses construction details for design interest in his side and arm chairs for Thonet. Cradle is walnut; upholstery shown here is Naugahyde. Retail price: arm chair \$116; side chair \$94.

36. Widdicomb's new double dresser designed by T. H. Robsjohn-Gibbings is remarkable for its hardware. It is 22 carat gold baked on pressed porcelain.

31. A group of tables and a side chair of cast aluminum have been designed by David Weinstock for Raymor. Legs are gracefully formed and may be had in a choice of neutral colors. Table tops are available in three woods. Retail price for extension dining table: \$120

37. T. H. Robsjohn-Gibbings has done a new dining group for Widdicomb which continues the flowing line he introduced a year ago. Dimensions are more generous than usual.

32. A number of provocative designs have been included along with the usual living and dining room pieces in Stewart MacDougall's Pacific Interiors line for Calif-Asia. Among them are several versions of the hoop chair and a chaise dubbed the Moses basket. Retail price: hoop chairs, \$80, \$69; Moses basket, \$90.

38. Van Keppel-Green have designed Flint Tool's first furniture line to be known as the Holly Line. Steel tubing, perforated steel and foam rubber form a range of seating pieces worked out to solve institutional seating requirements. Retail price: club chair \$87; concave 21 inch section, \$89.90.

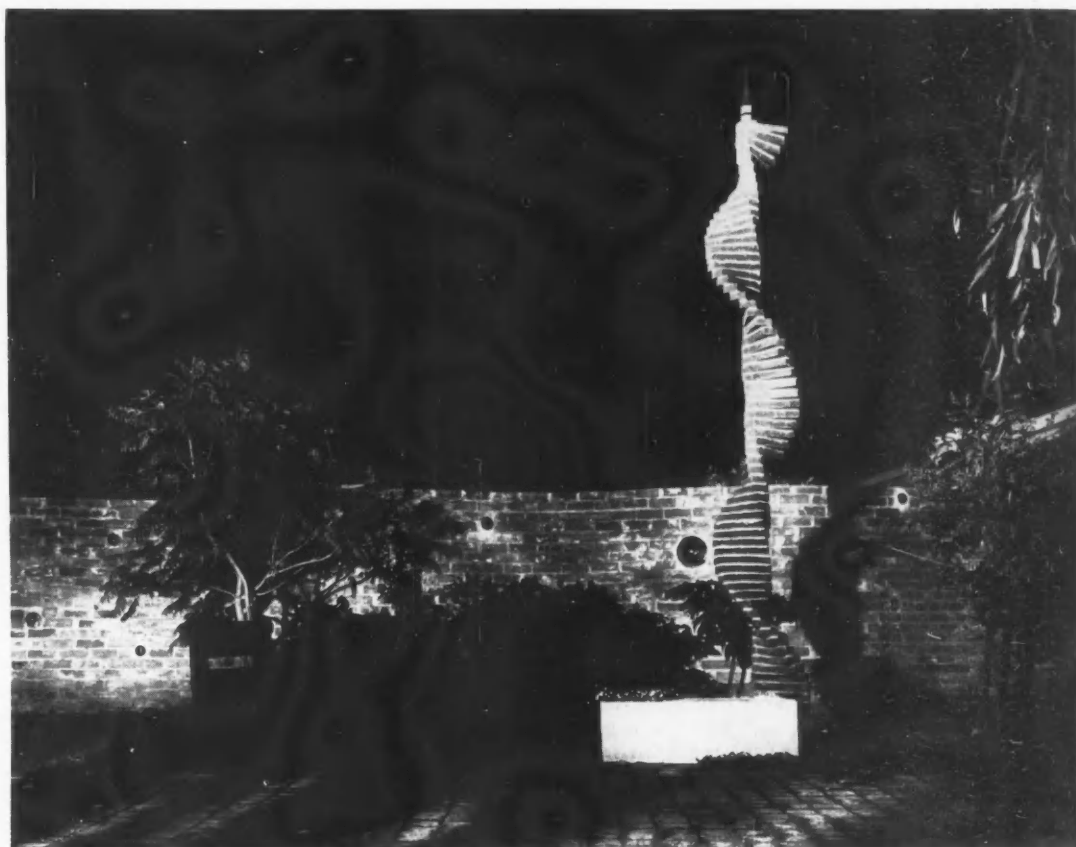
33. Side chair for Raymor by David Weinstock is of cast aluminum and foam rubber. Choice of neutral finishes on metal and a number of upholstery choices. Retail price: \$35.

39. Bertha Schaefer has done a new sofa for M. Singer & Sons with solid walnut frame and brass grill work; bolsters and cushion are in foam rubber, the fabric covers have zippers and the bolsters are removable making a 30" bed. Retail price: in muslin \$500.

SHAFT—An experiment in structure

A student project, at the California State Polytechnic College, under the direction of George Hasslein, Head of the Department of Architectural Engineering, has developed an interesting experiment in pre-stressing masonry units. The problem, as it was assigned, was to conceive an object of architectural character demonstrating the application of pre-stressing. After the design, construction, and structural conception, engineering calculations were supplied by the senior group. Three types of force were to be considered: vertical, lateral, and the torsional, due to the spiral construction which presented real complications. The actual stresses were measured by the differential elongation of masonry and steel.

Exclusive of the spire the shaft is 12'-6" high with a 7/16" stainless steel hex rod which receives the tension through the center of the spiral. Each concrete brick was drilled with a high-speed tungsten-carbide bit and threaded over the rod. After three weeks of curing, the tension was applied by means of a torsion wrench, and maintained by a specially machined lock nut screwed on the rod. The shaft, when set in motion, will wave about 2'-0".



ART

Continued from Page 10

a disparagement of this artist which he undertook in the previous issue of *Art News*. There he declared that Moore is an overestimated artist, the creation of the British Arts Council.

It was Moore's recent show at the Valentin Gallery that occasioned these opinions. It contained, besides an excellent head and some small figures, bits of primitive art, bits of Picasso, bits of old Moore and other large and small anomalies. It was a disturbing show, the worst I have seen of Moore, but it did not negate what he has done. It only signified that he is having trouble, the trouble of any artist who is trying to find a new way for himself.

As for Moore's smugness, his small lead *Reclining Woman*, made in 1938 and owned by the Museum of Modern Art, released the very mode of the loosely articulated reclining figure of which Nakian's recent figure is an example. As for Moore's creation by the British Arts Council, may I refer to a book on Moore, published by Zwemmer in London in 1934? That book has an introduction by Herbert Read. Of the 28 sculptures which figure in it, one was carved *in situ* over an entrance to the London underground and 18 were then in the collections of John Gould Fletcher, Sir Michael Sadler, Jacob Epstein and Eric Gill, among others. Moore, far from being created by the British Arts Council, can be said to have created it: he gave it something to do.

Moore's influence on Reg Butler, the English sculptor, needs no underlining. In Butler's show at the Valentin Gallery, his first in the U. S., the earliest piece, *Head and Shoulders*, dated 1945, could easily be attributed to Moore if it were less fragmentary in nature. His insects and human figures have always owed much to Moore. His recent bronzes, departing from these, are programmatic and fall in two categories: a group of figures stretching upward, their heads directed toward the sky, and another group called *St. Catherines*. The programme is all too clear in the first group—fear of what comes from the sky—and has mainly produced only certain excesses in the handling of the figure. It is in the second group that Butler has done his most interesting work. *St. Catherine* was tied between spiked wheels. On this theme Butler has made delicate open constructions in which a simulacrum of a female figure is strung on curving wires which pass through the figure and become part of a system of swinging movement. The small, full figures, helpless in their orbits, look like human carcasses caught on a cosmic spit. They evoke the pity and terror of Giacometti's lean sculptures.

Group shows gave New Yorkers a chance to compare styles on the spot. In a show of terra cottas by six sculptors at the Sculpture Center Gallery, Gabriel Kohn was outstanding. Kohn, too, was a sculptor who represented the U. S. in the "Prisoner" competition. In his terra cottas he builds up large shapes, digs out holes, incises and adds slabs of clay to create an excited orchestration of forms. Kohn is a sculptor with many gifts, which he uses and misuses. Victim and beneficiary of the war period that uprooted a whole generation and gave it the opportunity for study in foreign parts, he should find himself when he stops moving about. Earlier, that gallery had shown work by Sahl Swarz, in which he combined welded steel and mosaic; caught in the technical possibilities of this unique method, Swarz made some baroque and decorative heads. However, his simple figures in bronze, devoid of manipulation, reveal his basic sensitivity.

The Tanager Gallery Christmas exhibition, an *avant-garde* showcase of painting and sculpture, presented the diverse offerings of a dozen or more young sculptors, and the larger Artists Annual at the Stable Gallery, in April, should do the same.

Three talented sculptors, none over thirty, showed work in wood, cement and metal at the Alan Gallery. William King, a sophisticated sculptor in wood who is a descendant of Nadelman and early American folk art, is the sharpest personality in this group. Jack Squire's figures have too obvious a debt to primitive art and Noguchi. Oliver Andrews shows, among less worthy items, a delicate and dangerous-looking construction in bronze.

In spite of the lavishness of New York's offerings, there have been no exhibitions so far this year of the work of Lipchitz, Calder, Smith, Bourgeois, de Rivera, Roszak and Cornell. Happily, they have been shown by the Whitney Museum in its opening show and its Annual, where one also saw striking examples of Marianna Pineda, Berta Margulis, Nat Werner, Helena Simkhovitch and Tino Nivola. De Rivera, who showed an excellent piece, a painted

curve of metal turning with a tantalizing slowness, was lucky to be off by himself. Unhappily, the Whitney crowds its sculpture to such a degree that they lose their dignity and power. If art reduces chaos to order, these crowded shows reverse the process. Sculpture, it should be remembered, not only occupies space, it draws its breath from a certain necessary space around it. The blossoming forms of a Lachaise, the intense life of a Lipchitz, should not be encumbered by the close proximity of other works. And a piece by Smith is a show in itself.

MUSIC

PETER YATES

THE EVER-YOUTHFUL STRAVINSKY

During nearly a score of years the presence of Arnold Schoenberg and Igor Stravinsky as residents within the somewhat extended boundaries of Los Angeles made our city in fact, if not in performance, the chief city of the twentieth century musical world. Objection could be brought that the proof of their concurrent existence, the playing of their newest works, occurred elsewhere. In the same way it could be shown and amply proved that the chief musical events of the first half of the nineteenth century, in terms of performance, occurred elsewhere than at Vienna.

From this distance we allow ourselves to believe that the popularity among their fellow-citizens of Mozart, Beethoven, and Schubert was not less than that of aged Haydn, when, at a performance of *The Creation*, ladies of the nobility wrapped him in their scarves, and the conqueror Napoleon set an honorary guard before his house. Seen closer up the facts appear otherwise. In Los Angeles as at Vienna the recognition of our internationally famous composers has been the privilege of a minority and in no sense a popular sweep.

So much for detraction. The world like a dog's tail does not wag in praise of intellectual eminence but for lesser and more immediate pleasures. In the midst of half-hearted courtesies and occasionally interrupted official indifference a few of us tried to do our best for our distinguished neighbors. The several performances of whole programs of music by Schoenberg, notably those for his seventieth and seventy-fifth birthdays, culminated during 1952 in a series of four programs by Evenings on the Roof, in which for the first time anywhere the preponderant weight was laid upon compositions of his middle and later maturity.

The audiences were large, enthusiastic, and for three of the four programs included Stravinsky. Innocent musicologists often presume that the ability to read a score carries with it the ability to evaluate unheard music. Within a known style this may be so but not otherwise. To Stravinsky, as to many others in the audience at these concerts, the presence of Schoenberg's art brought enlightenment. With his gifted young friend, Robert Craft, conducting, he shared actively in the recording of Schoenberg's *Septet* (*Suite*, opus 29, for two clarinets, bass, clarinet, string trio, and piano) one of the most demanding and certainly among the wittiest and most rewarding of Schoenberg's scores. The effect on Stravinsky was, as usual, pure Stravinsky.

At the age of 70 the ever-youthful Stravinsky began composing in close counterpoint, manipulating canon and cancrizans in tight formations, as if these had been always his natural manner of speech. Instead of discarding tonality, as the self-constituted disciples of Schoenberg do at their peril, he concentrated on it, shearing through the snares of chromaticism to clean tonal dissonance. The same process in the last quartets and quintets by Mozart has made them a Greek paradise of esthetic dynamism for their admirers but has kept them remote from the general listener who prefers his musical sound in more identifiable lumps.

A creative evolution of such pervasive stylistic consequence does not come from a single source, nor does the full consequence at once show itself. In the preceding years Stravinsky had been discovering the English language. He had been speaking English for a long time, but he had not esthetically discovered it. The libretto for the opera *Rake's Progress*, written for Stravinsky by the poet W. H. Auden, unlike several texts set previously by Stravinsky, required to be understood, to the extent that a good opera libretto can be understood, if it was to be enjoyed by the audience.

The merits of Auden's libretto are debatable, the dramatic values diverging toward the end like a highway entering town; but the language is impeccable, and the musical effects Stravinsky devised in setting it are as exciting as they are still insufficiently appreciated. With unrelenting enthusiasm Stravinsky now took from the newly issued anthology, *Poets of the English Language*, edited by Auden, a set of four of the six Anonymous Lyrics and Songs and put them together into a cantata.

Stravinsky's subject is never what he writes about but what he writes. The Cantata, like life, is both sacred and profane. With a force of charm that throws the soprano aria into a fresh focus it bows to the young Queen Elizabeth in words directed to her imperious ancestor. It gives to the tenor in elaborate stanzaic setting nearly the whole of *Tomorrow Shall Be My Dancing Day*, testing both his artistry and his vocal endurance. The "small rain" rains down in tempestuous delicacy to support the brief duet on *Westron Winde*. A chorus of women's voices breaks through from time to time with successive stanzas of *A Lyke-wake Dirge*. In and around and among all this the little instrumental group of winds and strings plays close counterpoint, canon and cancrizans, like the ivy over an old mansion. And as sometimes happens with an old mansion, though seldom if ever with such architectural intent, the unity is in the ivy, the tight, tiny counterpoint. By it the contrasting textures and subjects of the four poems are given a unified esthetic presence.

Now it can be argued that the esthetic interest is not fully served when the contrapuntal-architectural ivy is Palladian. Stravinsky had entered into the Cantata from his past; he came out of it into his future. The next work, written for premiere performance at Dumbarton Oaks near Washington and afterwards repeated in New York and by Evenings on the Roof, was his Septet. It is possible to make too much of the Schoenberg influence on this Septet; although many works have been dedicated to Schoenberg, no more illustrious compliment has been paid to him than this.

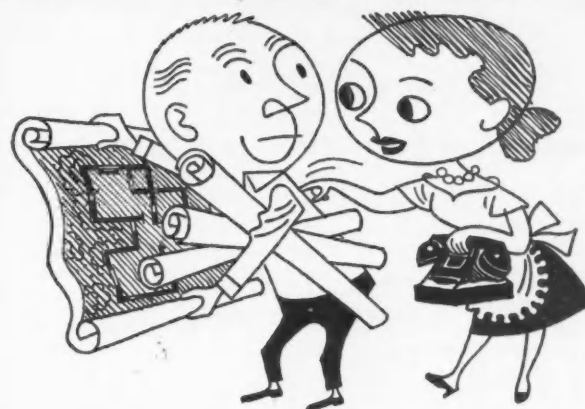
The instrumentation (string trio, clarinet, bassoon, and horn, with piano) resembles as it diverges from that of Schoenberg's Septet. Stravinsky prefers not to write for A flat clarinet. The "rows" written out by Stravinsky for each instrumental entry in the last movement are scales or modes without 12-tone reference. The three movements, like Schoenberg's four, are sharply classical—but more spare and more strictly classical than Schoenberg's—and the length about one third. A single theme in various presentations binds together the three movements. The final movement is a Fugal Gigue in four sections, each with a full close.

At the end of the first reading of his Septet Stravinsky asserted its essential individuality: "It is tonal—fiercely tonal." No one can know Stravinsky well who has not heard him pack the creative experience of a long lifetime into an epitome of so few words.

The 1953-54 season of Evenings on the Roof was like a love-feast between the composer and the concert group. Early in the season the Roof presented, under the general direction of Robert Craft, a half-evening devoted to Stravinsky Jazz, including *Ragtime* for 11 instruments (a new version with piano instead of cembalo), the first performance of a *Praeludium* with a setting of the *Tango* for the same chamber group, *Piano-Rag Music*, *Tango*, *Valse*, and *Ragtime* from *A Soldier's Tale*, and *Ebony Concerto*.

A second program at the end of the season brought, with the Cantata and the Septet, the world premiere of *Three Songs from William Shakespeare*, dedicated by Stravinsky to Evenings on the Roof. To analyze these songs would seem to me as impertinent as botanizing on a concert bouquet. The poems, set for tenor voice, flute, clarinet, and viola, are chosen again almost capriciously from the Auden anthology, the first of the Sonnets: "Music to hear, why hear'st thou music sadly"; the first and last of the songs from the plays: "When Daisies pied, and Violets blew" and "Full fadom five." In tiny, elegant counterpoints and canons the tones rebound and combine, hinting at ampler movements, landscapes, birdsong, the interior of water, and the resonance of caverns, yet reserve an impersonality as distant from merely temporary emotions as Shakespeare's own. It is a counterpoint as daintily and hardily designed as ever Dowland pricked upon the lute.

At the end of fifteen years the founder of these concerts carried out his plan of withdrawing from further active participation and took with him, as an earnest of his independence, the title Evenings on the Roof. It had not been intended that this change of direction should interfere with the continuation of the programs,



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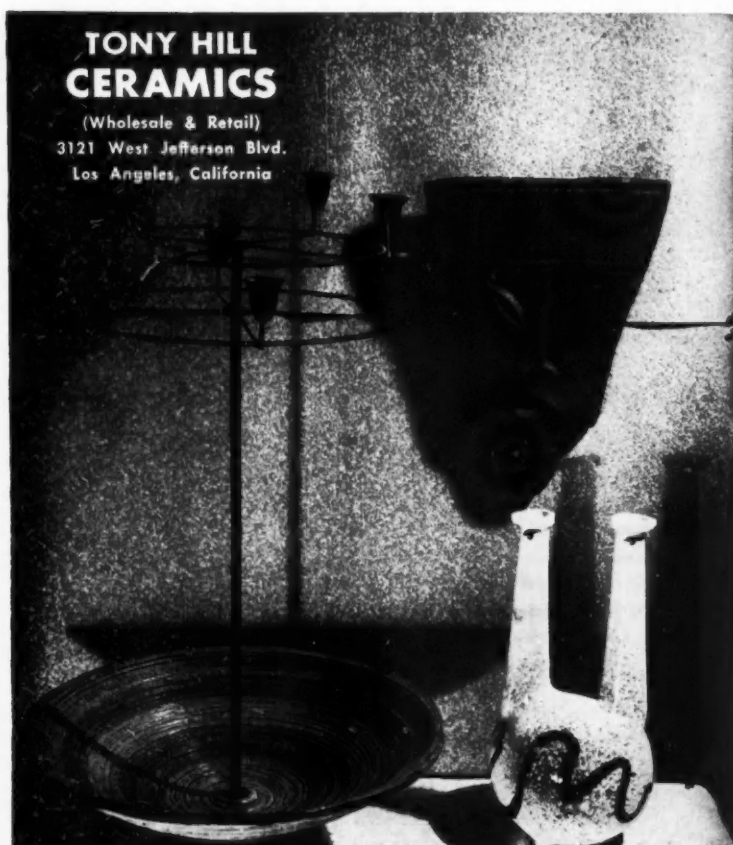
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Arts & Architecture

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LAMP & MASK AS ABOVE

VASES, ASHTRAYS, ETC.

which now bear the title Monday Evening Concerts. The present season began with still another gift of music by Stravinsky, his *In Memoriam Dylan Thomas*.

On the day of his death the poet Dylan Thomas was being expected at Stravinsky's home in Los Angeles. A collaboration had been planned, like that between Stravinsky and Auden. During the succeeding months and the interruption of an extensive tour as conductor, Stravinsky composed his *In Memoriam*, a setting of Thomas's poem "Do not go gentle into that good night." All proceeds from the song go to the fund to support the wife and children of the poet.

The program itself was an esthetic achievement, opening with music by Andrea Gabrieli and Adrian Willaert and the funeral music for Queen Mary played on four trombones, which were then joined by bass voice and continuo for the powerful "Fili mi, Absalon" by Heinrich Schuetz. Against this rich and sombre texture were now miraculously brought forth six Gesualdo madrigals for five voices. Then Aldous Huxley delivered a short, informal essay to the point, "God help a generation that does not read its poets." And the voice of Dylan Thomas spoke three poems, the last being that Stravinsky set to music.

To top this magnificent catafalque of tone and speech, to put in song the words just previously read, as if from beyond the scene, by the unequalled speaking eloquence of Thomas, was the complimentary task here set in time and place for Stravinsky.

The poem, voiced for tenor accompanied by string quartet and four trombones, is placed within a prelude and a postlude of "Dirge-Canons," brief, closely organized, asymmetrical melodic fragments beginning with utmost melancholy in the four trombones and going on in the strings; at the end the two quartets of instruments exchange passages with remarkable effect. Here, as always with Stravinsky, you must not expect the music to do your feeling for you. The music is not an expressive substantive, in the German nineteenth century tradition, which sooner or later must lead, in Stravinsky's opinion, to a falseness, an exaggeration: it is an *ordonnance*, a putting in order, an esthetic equivalent.

In the same way the stanzaic formality of the poem is emphasized by the vocal setting, no haphazard feeling but a deliberate plan. Having listened over and over, many times, to Thomas's reading Stravinsky wished neither to imitate nor make the false effort of trying to outdo that reading.

In the reading the voice of the poet continuously inflects with changes the recurrence of the alternating refrains, "Do not go gentle into that good night" and "Rage, rage against the dying of the light." Each stanza has its separate vocal passion. The singing voice must make up by design of formal intervals the lack of speech inflection. Instead of an intensity of emotion induced by art it must seek through *ordonnance* to convey the depths and levels of that passion. For each stanza and each level the composer has found a setting that accentuates by repetition, which reflects the meaning of the words instead of attempting vocally to place them. And this *ordonnance*, this design, is in fact the structure of the poem, taken apart from the composer's reading and from the violent challenging of the refrains. This Stravinsky pointed out to me. Here, as in the arias of his opera, in the ballet *Orpheus*, Stravinsky wishes to move us not to blind tears but to esthetic understanding, to reflection. To understand rather than to comprehend, one might object; but the alternative to comprehension is sentimentality, responding to the externals, the shock, the contrasts, the extension of the feeling; of this response we are only too well aware in our audiences. It is the unceasing incomprehension of critics who write and talk everlastingly about emotion. The majority of listeners will find Stravinsky's treatment cool in comparison with the poet's controlled but tempestuous punching out of his lines. It has its own and no less validity.

At the end, "Curse, bless me now with your fierce tears, I pray," the poet still speaks out "fierce tears"; but the singing voice moves through the farther curve of a slow diminuendo, an older man's vision replacing the younger man's aggressiveness. Comparers of the two versions will do well to listen a long time to them, instead of deciding quickly a greater or lesser, a better or worse.

When I sat with Stravinsky during the intermission—knee to knee as one does in intimate conversation with him—he spoke first of the poem, the powerful formality of the design; then of the eloquent voice of Thomas reading, the fully shaped syllables, the con-

sonants "stac-ca-to!" And then he said of his own setting, with the characteristic opening out of his hands: "And mine is singing. It sings."

My fondness for Suzanne Bloch is only less notorious than my love of the early music for lute and keyboard. Since few of us play the lute, neither the small lute with six strings nor the larger lutes with nineteen to twenty-two strings, such as Suzanne uses, let me recommend to fellow keyboard players *An Anthology of English Lute Music* from the sixteenth century, transcribed by David Lumsden (Schott). It is an excellent representative selection, including major works by Francis Cutting, Peter Phillips, and John Dowland, master of all lutenists. Several of the Dowland pieces may be found in slightly preferable settings as part of a collection transcribed many years ago by Philip Heseltine (Peter Warlock), among them the *Fancies*, *Forlorn Hope* and *Farewell*, and the *Melancholy Galliard*. Royal courts fought for the services of Dowland, but he was a sad man, to judge him by his titles. He is generally known only for his songs. *My Lady Hunsdon's Puffe*, *Curran for Mrs. E. Murrcott*, *The Sick Tune*, and *The Squirrel's Toy* indicate the brighter side of this collection.

A large amount of English music for the keyboard has survived from the sixteenth and early seventeenth centuries and there is even more for lute, most of it still unpublished. The greater part of this music remains inaccessible to our performers, because they persist in playing it as if it had been dashed off in a dry moment by Schumann or by Brahms. The music is neither dry nor dull but like our own jazz it needs to be played very freely across a strict or a stretched beat. Every passage requires imagination and a real feeling for the uses of embellishment. A Pavan by Byrd, for example, will stay dry and dull as it often looks until you have shaken up the passing notes, opened all the mordents and shakes and caught on to the fact that an ornament on an off-beat has the effect of a Beethoven *sforzato*. After that things may begin to happen. Byrd, Bull, Gibbons, Dowland, Farnaby, and Phillips—I might add another half-dozen names starting with Blitheman and Tallis—can compete in their own rhythm and melody with the best composers of earlier and later centuries. They are linear, not harmonic composers, and—except Tallis—add up to little more than nothing vertically; the fun is in the harmonic cross-play of the melodies and running parts.

It is a great pleasure and I cannot say often enough that this is music to play first and hear afterwards. This is music that does not work toward a definitive performance. Melodies spring up among the passage work, harmonic surprises detonate color in bright points and embroideries. The music must be liberated from the page like a canzona or a sonnet, sung or spoken, opened into space like the flowering field of an illuminated initial and seen into and around like a Breughel landscape. Time is needed not only to play but to hear it, and there must be space between the notes and groups of tones. (I do not mean that it should be played in the horrible fashion of staccato; the tones must sound, disjunct).

The father of this music is the lute; the voice is its mother; and the keyed instrument provides the perspective of a more versatile technique. To work up such music and perform it with the slick finesse of our platform conventions will destroy it. The music is the experience, the source of interest, and the audience of no consequence. Listeners to this music should try to feel invisible.

Listeners should also put aside the sense of enlarged form we have all learned by ear from Bach, Haydn, and Beethoven, the structure of key-relationships, and try to hear by extension a continuously changing elaboration of melody and sound. As in all great music, one savors with the sound the shaped silences. Our platform harpsichordists are afraid of silence and try to get rid of it by playing as thickly and richly and noisily as their instruments will let them and by playing as fast as possible without pause. So you may have a busy Valenti.

Suzanne Bloch began playing somewhat in this manner but has not stopped with it. Her newest record, *Music in Shakespeare's Time* (Concert Hall), shows several stages in her growing. Here she turns out Gibbons's *Whoope, doe me no Harme, Good Man* like a slick quick trick, without pausing to let the drone bass sound. Formerly she considered embellishments interruptions to be dispensed with or elided into appoggiatura-like ornaments that are right for lute but not for keyboard. Such is the opening of *O Mistress Mine*. Now in the middle of these variations comes a slow variation with extensive embellishments; some of them fully written out, and unexpected rhythmic crossings. Formerly she omitted this variation, now she does not. To include it she has been forced to slow her rhythm and break the tempo, so that the internal events may all be heard. A composer of this period does not write at the head of his variation *Adagio*, as Mozart would. He impedes the motion by so many events that no one can play it so fast as the other variations and make sense. The player has to find this out. Such a discovery is an enrichment not to be dispensed with, an enrichment that may be heard extending through the entire piece.

The treasure of this record is the lute playing. I know not which to speak of with the most enthusiasm, the lovely *Two Canaries* from Scotland, the *Lamentations semper Dowland Dolens*, *Hearts Ease* that she has made her own wordless song, or the eloquent dry setting of *Greene Sleeves* by Francis Cutting which leaves out what those of us who have heard this song too often would prefer to have left out. Long before I knew Suzanne Bloch I knew of her as Ernest Bloch the composer's daughter who played the lute. More than anything I wished to hear her. Then came the time when I could present her in recital, and having done it I did it again as often as I could. When you see her the lute seems a part of her, in its case with the crooked neck hooked over her left arm, when she has it in her hands and is warming, tuning, crooning over it, and when she is playing it, first talking very softly so that everyone who is waiting will listen quietly enough for it. Fortunately in a record, instead of a concert hall, you need not listen very quietly; the size of a room is the lute's natural size. The quiet of the room becomes part of the silence of the lute. The lute is a speaking instrument. It speaks to itself in louder leading tones and answers itself or murmurs quietly in many softer tones. It is not a harmonic instrument like the guitar that has to draw out rich, sweet sounds and sweep up to them in arpeggios from the basses. The lute, like the koto, can sing in single notes and answer itself; one hears it in lines and plays of sound to which the harmonies are incidental. One hears it think in tones set individually apart. Modern Japanese playing has made the koto like a guitar. One asks, then, why in playing for the keyboard Suzanne does not so often think in tones set individually apart. The answer is that we all begin in bad habits like anybody else.

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J.O.B.

JOB OPPORTUNITY BULLETIN

FOR ARTISTS, ARCHITECTS, DESIGNERS AND MANUFACTURERS

Prepared and distributed monthly by the Institute of Contemporary Art as a service to manufacturers and to individuals desiring employment with industry either as company or outside designers. *No service or placement fee is charged to artists, architects, designers, or companies.*

If you would like to be placed on the mailing list for J.O.B. or know of any others who would like this service, please let us know. Distribution for this issue totals about 2000, as follows:

Educational institutions, 300; Selected artists, architects & designers, 1070; Organizations, publications, 175; Manufacturers & other business concerns, 505.

J.O.B. is in two parts:

I. Openings with manufacturers and other concerns or institutions interested in securing the services of artists, architects or designers. We invite manufacturers to send us descriptions of the types of work they offer and the kinds of candidates they seek. Ordinarily the companies request that their names and addresses not be given.

II. Individual artists and designers desiring employment. We invite such to send us information about themselves and the type of employment they seek.

Please address all communications to: Editor, J.O.B., Institute of Contemporary Art, 138 Newbury Street, Boston 16, Mass., unless otherwise indicated. *On all communications please indicate issue, letter and title.*

I. OPENINGS WITH COMPANIES

A. ARCHITECTURE FOR INDUSTRY: Full-time position for graduate of recognized architectural school, in small architectural department of large aluminum manufacturer in Kentucky producing materials with which architects build. To design, render, make architectural working drawings. Unusual opportunity. Salary \$6,000 to start.

B. ARCHITECTURAL SALESMAN: Boston distributor of architectural products wants young man, preferably under 35, with established contacts to sell products to eastern Massachusetts architects. Expenses, good salary, plus profit sharing and secure future.

C. COLLEGE ART TEACHER: Position in an eastern university for a man to teach advertising art, with excellent opportunity for advancement. Must be a graduate of a good school with varied experience in teaching and/or business.

D. COLORIST: Well-established fabric manufacturer in Westchester County area, N. Y., wants designers with good coloring ability to color woven fabrics and possibly prints too. No creative weaving; but applicant must understand principles of weaving.

E. CONSULTANT STYLIST: Well-established mid-western manufacturer of jewelry, watch cases, and related items, wishes to obtain the services of a female stylist, who need not be trained in design; but who should be articulate, straight-forward, and intensely interested in design trends. Stylist would consult with Design and Public Relations Departments. Compensation arranged on retainer and consulting basis.

F. DECORATOR—DRAFTSMAN (FEMALE): For full-time position in its Grand Rapids design department, a famous furniture manufacturer seeks young woman to make floor plans and elevations in showrooms and for displays for store clients. Decorating experience, color knowledge, tracing, typing also desirable. Highest education and personality requirements.

G. DECORATOR—DRAFTSMAN: Los Angeles west coast distributor of office equipment seeks young woman to do office floor plans and renderings. Must have good knowledge of color and fabrics and be able to meet the public.

H. DESIGNER—TWO-DIMENSIONAL: Large china manufacturer in the Pittsburgh-Cleveland area seeks an experienced full-time staff designer for two-dimensional decoration of vitrified china. Two-dimensional ex-

But she is learning better, as this record shows us, and will soon play at the keyboard more and more as with the lute.

When Suzanne Bloch sings from the stage in her untrained voice she sings like a lutenist of old times when voices were born, not trained; when to sing was anybody's pleasure, and everybody's pleasure if the voice was sweet. So she sings from the stage, accompanying herself with the lute, almost as if we were not there but had dropped by for the evening. She picks up the lute and talks and sings for us.

On the record there is a formality that is good for the lute, a very formal instrument, but not for the voice as Suzanne Bloch sings informally with it. In this record she has strained to be careful, as if she had seen all her audience looking in on her at once. I have written her, as I write here, that nobody plays the lute or makes us hear it, not anticipate but follow it from note to note as she does; that already I can hear the future in her keyboard playing, as her playing grows more free of the past and anybody's habits, when it is all music and no longer performance, as her lute playing is; but that she must try when she sings to the lute to sing not only words but syllables, syllables making words, syllables like notes, syllables that will be heard in vowels and consonants like tones, so that the voice falls naturally with the right falling of the words. This is very difficult and most singers get around it by singing rich, thick musical tones. If you do not have a voice like that, and if you sing to the lute, you must sing as the lute speaks.

So there is more to learn from this record than from Mr. Valenti on the platform playing Scarlatti, the complete works. The more of them he plays, the more everything will sound alike. He is a professional, expert musician of the hands. She will never be slick, never again, nor showy with her hands, but inward, inward as is the lute's silence.

NOTES IN PASSING

Continued from Page 11

inevitable; and its long experience in fundamental education can prove invaluable in this respect. Also, these "savages" have the right to preserve their artistic traditions, for the loss of these traditions would be a loss for all of mankind.

—Alfred Metraux

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URBAN RENEWAL

Continued from Page 17

conform to the general plan of the community.

The Division of Slum Clearance and Urban Redevelopment, in its guides to localities and regulations with respect to applications for loan and grant contracts, soon made clear that certain steps had to be taken by the municipality before the grants would be paid. These steps included the requirement that the locality present evidence that progress was being made toward the adoption of a general community plan. Another was to demonstrate that modern health, fire, building, zoning and housing codes were being effectively enforced. Also, that the locality submit a statement that in any new redevelopment project the buildings slated for clearance could not be economically rehabilitated. To date 30 localities have 59 projects under contract with the Federal government.

It is clear, then, that the Federal policy placed emphasis on localities putting their houses in order before becoming eligible for the Federal grant of two-thirds of the net project costs. Although the Housing Act of 1954* was passed by Congress under a new administration the policy remains consistent and considerably broadened. Thus, while it was difficult for a locality to obtain a loan and grant contract under Title I of the Housing Act of 1949, it now appears that it will become a major task to accomplish the same feat under the Housing Act of 1954. The reasons are several and require some analyses.

The background for drafting of the Housing Act of 1954 was a report by the President's Advisory Committee on Government Housing Policies and Programs. This committee was composed of leaders in the home building, mortgage financing and real estate fields. The sentiments of the majority of the membership of the aforementioned committee were for broadening Title I from slum clearance to slum prevention. The Federal assistance under the new act, in the form of loans and grants, is available only to localities that can demonstrate that they have a "workable program" for slum prevention.

The new law, therefore, materially expands the slum clearance and urban redevelopment program as originally specified under the Housing Act of 1949. Localities can now receive Federal assistance, not only for the clearance and redevelopment of existing slums, but also for preventing the spread of slums through rehabilitation, conservation, code enforcement, and general community uplifting—now characterized as urban renewal.

Mr. J. W. Follin, director, Division of Slum Clearance and Urban Redevelopment, Housing and Home Finance Agency, while describing the new law, said: "Funds can be provided for planning involving voluntary repairs and rehabilitation of buildings as well as for clearance of deteriorated structures which are too far gone for rehabilitation. In this way neighborhoods can be upgraded through provision of adequate schools, recreational and community facilities. Obsolete street patterns can be changed to direct or shift heavy traffic which is contributing to blight. Low-rent public housing, needed to supplement existing housing resources for relocating families displaced by urban renewal or other local governmental activities, can be provided upon request of the local governing body. The insurance provisions of the Federal Housing Administration have been liberalized. Larger mortgages, lower down payments and longer amortization periods are available for older as well as new houses. For the first time the law authorizes the FHA to insure mortgages on liberal terms for the construction or rehabilitation of homes in neighborhoods included within urban renewal projects."*

The Housing Act of 1954 makes the balance of the funds appropriated under the Housing Act of 1949 available for loans and capital grants. This balance is approximately \$897,307,000 for loans and 387,915,000 for capital grants. Under the new act, the urban redevelopment and urban renewal programs will share these appropriations.

As mentioned earlier, the Federal assistance will be made available only to localities that can demonstrate that they have developed a "workable program" for slum prevention that is satisfactory to the administrator.

(To be concluded in the March issue)

*Signed by President Eisenhower, August 2, 1954

**Address before the Annual Conference, National Urban League, Inc., Fort Pitt Hotel, Pittsburgh, Pa., September 7, 1954

perience essential, but previous ceramic design background unnecessary. Excellent working conditions. Progressive company attitude. Salary commensurate with experience. Male or female.

I. DRAFTSMEN—INTERIOR DESIGNERS: A large organization in New York City specializing in interior design seeks candidates for positions as senior designers and as draftsmen.

J. FURNITURE DESIGNER: Outstanding manufacturer of fine furniture wishes to add experienced young furniture designer full-time to its design staff in Grand Rapids. An unusual opportunity for a person with knowledge of traditional furniture as well as contemporary, plus high education and personality qualifications.

K. GREETING CARD ARTIST: New England manufacturer of greeting cards wishes to develop free-lance design sources. Two-dimensional designers wishing to qualify should apply to Editor, J. O. B.

L. INDUSTRIAL DESIGNERS: Well-known New York industrial design consulting firm has several openings at \$8,000-\$11,000 salary level for experienced product and packaging designers, age 30-40.

M. PACKAGE DESIGNERS: Immediate openings available for experienced staff designers with national folding carton manufacturer in Philadelphia area. Must be extremely creative with a good background of lettering and design. Knowledge of merchandising desirable. State experience and salary expected. Company's staff knows of this ad.

N. RADIO-TV: Openings are anticipated with a large, well-established manufacturer, for designers with experience in graphic, packaging, furniture, radio and TV design.

O. SALES MANAGER: Contemporary home furnishings store wants young man with architectural and/or art school background as assistant to the owner. Must understand selling, advertising and promotion, and must be interested in eventual profit sharing arrangement. Apply to: Mr. Rothenberg, The Studio Shop, 557 Boylston St., Boston, Mass.

P. SILVER DESIGNER: Established quantity manufacturer of silver-plated infants' ware, dresser ware, novelty ware, etc., wants full-time staff designer. Will consider experienced person or recent art school graduate. Opportunity to grow with company located in southeastern Massachusetts.

Q. WALLPAPER DESIGNERS: New England manufacturer of wallpaper wishes to develop free-lance design sources. Two-dimensional designers in England or New York area wishing to qualify should apply to Editor, J. O. B.

II. ARTISTS AND DESIGNERS SEEKING EMPLOYMENT

The Institute does not necessarily endorse the following individuals, who are listed because they have asked the Institute to help them find employment.

A. ADVERTISING ARTIST—PACKAGE DESIGNER: 15 years agency, studio, promotional experience. To design letterheads, trademarks, brochures, catalogues, annual reports, small space ads and packages. Would like to contact business firms in the New York area.

B. ARCHITECT: 16 years experience in industrial building. Will render complete architectural services to industry or construction company. Erection of new buildings, alteration jobs, improvement and modernization, site planning and other work. Registered in New York State, age 37, married, one child.

C. ARCHITECT—ENGINEER: B.S. in C.E. Independent architectural study and training. Background and experience in planning and design of variety of architectural projects, including residential, commercial, school and hospital work. Seeks responsible position with progressive architectural firm. Age 32, single. Prefers West Coast.

D. ARTIST—TEACHER: M.F.A. Cranbrook Academy of Art, studied under Moholy-Nagy at Institute of Design in Chicago. 6 years experience teaching courses in design—both 2 and 3 dimensional—art education, including 2 years at Univ. of Minn. Currently employed by small college as professor of art and as art director for college publications. Desires permanent teaching position with progressive institution. Male, age 33, married.

E. ARTIST—TEACHER: M. F. A., Art Institute of Chicago, seeks teaching position, art school, college or university. Can teach drawing, painting, lithography. Some teaching experience. European travel and study on fellowship. National exhibition. Age 25, single.

F. ARTIST—TEACHER: Student of the Art Students League, Paris, has had one-man shows, both in New York City and Paris, has designed ceramics, Christmas cards, and household appliances. Desires position teaching. Prefers New York City. Female.

G. ART SCHOOL OR COLLEGE TEACHER: Graduate of Art Students League, frequent one-man shows, prizes and fellowships, seeks position as art school or college teacher. 10 years teaching experience, age 29.

H. CONSULTING DESIGNERS: Ivan Bruce, Rudolph M. Babel and Philip F. Huy have established a consumer product design organization to be known as Bruce, Babel and Huy Associates, 3 Grove Street, Framingham Center, Massachusetts. All three designers were formerly associated with the Telechron Dept. of the General Electric Co., in charge of product design of electric clocks and timers. Bruce, Babel and Huy now offer complete product design service.

I. CREATIVE DESIGNER: 2 years experience designing animated exhibits, displays and dioramas for international consumption. Studied fine arts in several universities. Former government designer. Presently in Mexico, D. F., will relocate anywhere. Age 26, single.

J. DECORATOR—DESIGNER: Syracuse University honor graduate, 1952, in Interior Design. Adept at renderings and blue prints. Two years experience as assistant decorator in large store. Desires position with architect, decorator or designer in Boston or Connecticut area. Female, age 23, single.

K. DESIGN DIRECTOR: 12 years varied design experience in product styling with top companies. Able to establish design program for saleable products. B.S. and M.A. degrees. Especially interested in full-time staff position.

L. INDUSTRIAL DESIGNER: R. I. S. D. graduate B. F. A. Experienced design offices and plastics field, including product, packaging, sculpturing and model making. Strong engineering background. Desire position with manufacturer not necessarily plastics. Age 27, veteran, married with one child. Will relocate.

M. INDUSTRIAL DESIGNER—CHIEF DESIGNER: 11 years experience as product designer working mostly with plastics and metals. Chief designer for past 7 years. 4 years as part-time teacher of industrial design, materials and manufacturing methods and technical illustration classes. Full knowledge of vacuum forming techniques. Thoroughly experienced in rendering, quick sketches and mechanical drawing. Desires position in New York area.

N. INDUSTRIAL DESIGNER: B. I. D., Pratt Institute, post-graduate studies in London and Paris. Twice a prize winner. Experienced as product designer and art director. Fluent French and English. Age 29. Willing to relocate.

O. INDUSTRIAL DESIGNER: 3 years experience in interior, lighting, furniture design, including full-scale working drawings of furniture. Desires permanent position with product design firm in New York City area. Age 29, married.

P. INDUSTRIAL DESIGNER: Qualified to head design department. 5 years experience with Midwest major appliance manufacturer of air conditioners, refrigerators, freezers and ranges. Age 31, married with one child. Willing to relocate.

Q. INDUSTRIAL DESIGNER: B. I. D. honor graduate of Syracuse University with several years experience, desires position where he can work creatively to improve products and packaging. Age 28, veteran, willing to relocate.

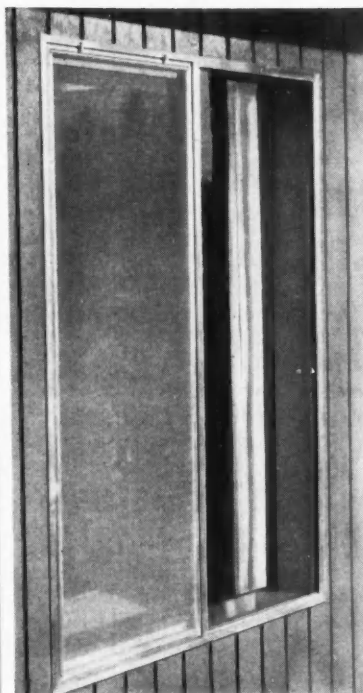
R. INTERIOR DESIGNER: High-honor graduate at Syracuse University, 1952. Two years experience selling custom home furnishings. Adept quick-sketching and full color rendering. Good knowledge of blue prints and fabric designing and processes. Desires position with architect, designer or decorator in Boston area. Age 28, veteran.

S. STORE PLANNER: Desires position with department store or architect as store planning director. Present position with West Coast architect as store planning director with eleven store accounts. Experience in planning, merchandising, planning self-service, detail supervision and client contact. Available on 60 days notice. Salary \$12,000 a year.

CURRENTLY AVAILABLE PRODUCT LITERATURE AND INFORMATION

Editor's Note: This is a classified review of currently available manufacturers' literature and product information. To obtain a copy of any piece of literature or information regarding any product, list the number which precedes it on the coupon which appears below, giving your name, address, and occupation. Return the coupon to Arts & Architecture and your requests will be filled as rapidly as possible. Items preceded by a check (✓) indicate products which have been merit specified for the new Case Study House 17.

NEW THIS MONTH



(236a) Arislide Aluminum Sliding Windows: Reduce installation costs, eliminate frames with new nail-in anchor fins. The windows may be nailed directly into studs. All sides are weather-stripped. Nylon bottom rollers insure smooth operation. Unique sliding unit is removable. Write for brochure c/o Michel & Pfeffer Iron Works, Inc., Dept. AA, 212 Shaw Road, So. San Francisco, Calif.

(234a) Multi-Plex: Recently introduced by Leadlight Fixture Company. Multi-Plex is a complete series of fully enclosed modular slow-brightness light-diffusing units. As described in new catalog, this handsome line features Plexiglas diffusing drop-panels, uniform diffusion and efficient distribution. By combining units in various patterns, unlimited range of designs for any existing or new ceiling is possible. Catalog also describes material and make-up, high-reflectance finish and easy installation of luminaries. For detailed information, write to Leadlight Fixture Co., Dept. AA, 10222 Pearmain St., Oakland, Calif.

(235a) Capri Sliding Glass Doors: A noteworthy advance in building field is new construction of Capri Sliding Glass Doors, making possible comparable costs to window or wall installation. Can be installed into rough opening similar to standard window or door frames. Newly available information describes basic unit as providing choice of combination of anodized aluminum stiles and fine grain ash top and bottom rails, or anodized aluminum rails

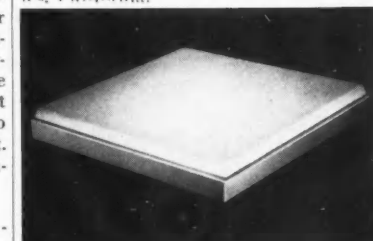
(both being interchangeable). Developed especially for residential building; equally adaptable for housing projects, custom homes, remodeling construction. For further information write to T. V. Walker & Son, Inc., Dept. AA, P.O. Box 547, Burbank, Calif.

SPECIALTIES

(152) Door Chimes: Color folder Nu-Tone door chimes; wide range styles, including clock chimes; merit specified CSHouse 1952.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

(195a) Corrulux: One of oldest of translucent plastics, now greatly improved. Reinforced with inorganic, non-combustible flame barrier core. Variety of colors, light weight, shatterproof. Ideal for patios, carports, skylights, monitors and sawtooth, fenestration for factories. Can be sawed, drilled, nailed. Corrulux Division of Libbey, Owens, Ford Glass Company, Room 1101, 3440 Wilshire Blvd., Los Angeles 5, Calif.

(360) Telephones: Information for architects, builders on telephone installations, including built-in data.—A. F. DuFault, Pacific Telephone & Telegraph Company, 740 So. Olive St., Los Angeles, California.



M U L T I - P L E X



APPLIANCES

(55) Water Heaters, Electric: Brochure, data electric water heaters; good design.—Bauer Manufacturing Company, 3121 W. El Segundo Boulevard, Hawthorne, California.

(226a) Built-in Refrigerator Freezer: Information now available on revolutionary new REVCO BILT-IN refrigerator-freezer combination—two separate, matching units. 8.3 cu. ft. refrigerator plus 6.3 cu. ft. freezer, totaling 14.6 cu. ft. of storage space. Compact, convenient, economical, these units complement the modern kitchen with built-in cooking units. Outside dimensions without hardware: Height 33", width 33", depth 24 1/4" (to match base cabinets). Variety of finishes: stainless steel, antique copper, buttercup yellow, or may be ordered to match or contrast with kitchen colors. For free brochure, write to: R. N. Lehman, Dept. AA, California Kitchens, Inc., 2305 W. Alameda Ave., Burbank, Calif.

(123a) Gas Ranges, Colored Tops Illustrated color folder describing new 1951 Western-Holly gas ranges with pastel colored tops; tops available in pastel green, blue, yellow, lifetime porcelain enamel to harmonize with kitchen colors; body of range in white enamel to avoid over-emphasis on color; other features include top-burner Tempa-Plates, disappearing shelf, vanishing grille, oversize expandable baking oven; well-designed, engineered fabricated; merit specified CSHouse 1952.—Western Holly Appliance Company, Inc., Culver City, California.

(183a) New Recessed Chime, the K-15, completely protected against dirt and grease by simply designed grille. Ideal for multiple installation, provides a uniformly mild tone throughout house, eliminating a single chime too loud in one room. The unusual double resonator system results in a great improvement in tone. The seven-inch square grille is adaptable to installations in ceiling, wall and baseboards of any room.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

✓ (233a) Pryne Blo-Fan: Ceiling "Spot" ventilator. Newly available information describes in detail the principles and mechanics of Blo-Fan, an effective combination of the breeze fan and the power of a blower in which best features of both are utilized. Includes many two-color illustrations, helpful, clearly drawn diagrams, specifications and examples of fans of various types and uses. Blo-Fan comes in three sizes for use in various parts of the

house and can also be combined with a recessed light unit, amply illuminating range below. For this full and attractive brochure, write to Pryne & Co., Dept. AA, 140 N. Towne Ave., Pomona, California.

DECORATIVE ACCESSORIES

(122a) Contemporary Ceramics: Information, prices, catalog contemporary ceramics by Tony Hill; includes full range table pieces, vases, ash trays, lamps, specialties; colorful, well fired, original; among best glazes in industry; merit specified several times CSHouse Program magazine Arts & Architecture; data belong in all contemporary files.—Tony Hill, 3121 West Jefferson Boulevard, Los Angeles, California.

(200A) KITES, by John Freeman. Buoyant structures solve the problem of adding warmth and color to contemporary interiors. Custom design considers the architectural elements of the house. Hand crafted, durable construction. Complete information: Kites, 819 N. Beverly Glen Blvd., Los Angeles 24, California.

FABRICS

(171a) Contemporary Fabrics: Information one of best lines contemporary fabrics by pioneer designer Angelo Testa. Includes hand prints on cottons and sheers, woven design and correlated woven solids. Custom printing offers special colors and individual fabrics. Large and small scaled patterns plus a large variety of desirable textures furnish the answer to all your fabric needs; reasonably priced. Angelo Testa & Company, 49 East Ontario Street, Chicago 11, Illinois.

FLOOR COVERINGS

(989) Custom Rugs: Illustrated brochure custom-made one-of-a-kind rugs and carpets; hand-made to special order to match wallpaper, draperies, upholstery, accessories; seamless carpets in any width, length, texture, pattern, color; inexpensive, fast service; good service, well worth investigation.—Rug-crofters, Inc., 143 Madison Avenue, New York 16, N.Y.

FURNITURE

(314) Furniture, Retail: Information top retail source best lines contemporary lamps, accessories, fabrics; designs by Eames, Aalto, Rhode, Noguchi, Nelson; complete decorative service.—Frank Brothers, 2400 American Avenue, Long Beach, Calif.

(206a) Mogensen/Combs of Brentwood Village, 11708 Barrington Court, West Los Angeles, at Sunset Boulevard, is

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25

the place in Southern California for Scandinavian Modern. This handsome shop represents and has stock of Scandinavian furniture, decorative fabrics, floor coverings, lamps and shades, graphic art books, ceramics, greeting cards, wall papers, silver, jewelry, stainless steel, fine china, crystal and pewter. If impossible to visit this shop write for the complete brochure giving details and photographs of the stock. Mogensen/Combs of Brentwood Village, Arizona 7-7202.

(188a) Baker Modern Furniture: Information complete line new contemporary furniture designed by Finn Juhl, tables, cabinets, upholstered pieces, chairs; represents new concept in modern furniture; fine detail and soft, flowing lines combined with practical approach to service and comfort; shelf and cabinet wall units permit exceptional flexibility in arrangement and usage; various sections may be combined for specific needs; cabinet units have wood or glass doors; shelves and trays can be ordered in any combination; free standing units afford maximum storage; woods are English hawwood, American walnut, white rock maple in contrasting colors—almost true white and deep brown; most pieces also available in all walnut; wood and provides protection against special finish preserves natural finish of wear and exposure to moisture; excellent craftsmanship; data belong in all contemporary files; illustrated catalog available.—Baker Furniture, Inc., Grand Rapids, Michigan.

(138A) Contemporary Furniture: Information. Open showroom to the trade, featuring such lines as Herman Miller, Knoll, Dux, Felmore, House of Italian Handicrafts and John Stuart. Representatives for Howard Miller, Glenn of California, Kasparian, Pacific Furniture, String Design Shelves and Tables, Swedish Modern, Woolf, Lam Workshops and Vista. Also, complete line of excellent contemporary fabrics, including Angelo Testa, Schiffer Prints, Elenhank Designers, California Woven Fabrics, Robert Sailors Fabrics, Theodore Merowitz, Florida Workshops and other lines of decorative and upholstery fabrics.

These lines will be of particular interest to Architects, Decorators and Designers. Inquiries welcomed. Carroll Sagar & Associates, 8833 Beverly Boulevard, Los Angeles 48, California.

HEATING & AIR CONDITIONING

(224a) Thermador Wall Heat Fan—Information now available on this sturdy, compact, safe unit—quickly in-

stalled, economical to use. Separate switches for fan and heat, neon working indicator light. Lower grille forces warm air downward creating less heat waste. Fan action induces constant air flow over resistance coils, preventing oxidation and deterioration through red glow. Choice of handsome finishes in bronze, white enamel or stainless steel. Write to Thermador Electrical Mfg. Company, Los Angeles 22, Calif.

(143a) Combination Ceiling Heater, Light: Comprehensively illustrated information, data on specifications new NuTone Heat-a-lite combination heater, light; remarkably good design, engineering; prismatic lens over standard 100-watt bulb casts diffused lighting over entire room; heater forces warmed air gently downward from Chromalox heating element; utilizes all heat from bulb, fan motor, heating element; uses line voltage; no transformer or relays required; automatic thermostatic controls optional; ideal for bathrooms, children's rooms, bedrooms, recreation rooms; UL-listed; this product definitely worth close appraisal; merit specified CSHouse 1952.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

LIGHTING EQUIPMENT

(119a) Recessed and Accent Lighting Fixtures: Specification data and engineering drawings Prescolite Fixtures; complete range contemporary designs for residential, commercial applications; exclusive Re-lamp-a-lite hinge; 30 seconds to fasten trim, install glass or re-lamp; exceptional builder and owner acceptance, well worth considering.—Prescolite Mfg. Corp., 2229 4th Street, Berkeley 10, California.

(965) Contemporary Fixtures: Catalog, data good line contemporary fixtures, including complete selection recessed surface mounted lenses, down lights incorporating Corning wide angle Pyrex lenses; recessed, semi-recessed surface-mounted units utilizing reflector lamps; modern chandeliers for widely diffused, even illumination; selected units merit specified for CSHouse 1959 Stamford Lighting, 431 W. Broadway, New York 12, N. Y.

(782) Sunbeam fluorescent and incandescent "Visionaire" lighting fixtures for all types of commercial areas such as offices, stores, markets, schools, public buildings and various industrial and specialized installations. A guide to better lighting. Sunbeam's catalog shows a complete line of engineered fixtures with comprehensive technical data and specifications. The catalog is divided



into basic sections for easy reference.—Sunbeam Lighting Company, 777 East 14th Place, Los Angeles 21, California.

• (375) Lighting Fixtures: Brochures, bulletins Prylites, complete line recessed lighting fixtures, including specialties; multi-colored dining room lights, automatic closet lights; adjustable spots; full technical data, charts, prices.—Pryne & Company, Inc., 140 North Towne Avenue, Pomona, Calif.

(231a) Aluminum Honeycomb Lighting: Complete information now available on this new approach to full ceiling lighting—HONEYLITE. Made from high purity aluminum foil by special "Hexcel" process, Honeylite is now available in various cell sizes. Information describes exceptional acoustical value, excellent light transmission efficiency. Its adaptability to any lighting fixture now using glass, plastic or louvers is noted and its fireproof and concealing qualities listed. For complete, illustrated information, write to John P. Schafer, Hexcel Products Co., Dept. AA, 951 61st Street, Oakland 8, California.

PAINTS, SURFACE TREATMENTS

(208a) Texture One-Eleven Exterior Fir Plywood: This new grooved panel material of industry quality, is in perfect harmony with trend toward using natural wood textures. Packaged in two lengths and widths; has shiplap edges; applied quickly, easily; immune to water, weather, heat, cold. Uses include: vertical siding for homes; screening walls for garden areas; spandrels on small apt., commercial buildings; inexpensive store front remodeling; interior walls, ceilings, counters. For detailed information write Dept. AA, Douglas Fir Plywood Association, Tacoma 2, Washington.

(205) Gladding, McBean & Company have just released a new brochure in color with handsome photographs and technical information, this booklet is a must. FACEBRICK is available in four basic ranges of kiln-run shades: variegated red, variegated rose, coral blend and golden tan. These beautiful bricks can be inter-mixed to extend the color range and create harmonious blends. Versatile, adaptable, economical, distinctive, dramatic and colorful. Write for this brochure. Gladding, McBean & Co., 2901 Los Feliz Boulevard, Los Angeles, Calif.

✓(146a) Fiberglas (T.M.Reg. U.S. Pat. Off.) Building Insulations—Application data, specifications for insulating walls, top floor ceilings, floors over unheated space. Compression-packed, long continuous rolls, self-contained vapor barrier. Goes up quickly, less cutting and fitting. High thermal efficiency. Non-setting, durable, made of ageless glass fibers. Owens-Corning Fiberglas Corp., Toledo 1, Ohio.

(189a) Nevamar Laminate: High-pressure decorative laminate used as surfacing material for lasting beauty, resistance to hard usage. Complies with all NEMA specifications, available in wide range patterns, colors. National Plastic Products Company, 5025 Hampton Terrace, Los Angeles, Calif.

(219a) Permalite-Alexite Concrete Aggregate: Information on extremely lightweight insulating concrete for floor slabs and floor fills. Makes unexcelled insulating base for radiant heating units due to cellular structure sealed by microscopic volcanic glass walls. Weighs as little as 20 to 40 lbs./cu. ft. and has adequate compression strength for this

type concrete. Requires less handling and cleaning up and provides higher yield than all other perlite aggregates. Can be applied to cellular steel or pan

SASH, DOORS AND WINDOWS

✓(212a) Glide Aluminum Sliding Windows: Complete Glide brochure available on aluminum sliding windows, engineered with precision, made of finest extruded aluminum, stainless steel weatherstripping and rollers for better performance, endurance. Advantages: eliminates need for costly cleaning apparatus, scaffolding; easier, less expensive installation; never requires painting; lowers insurance rates; guaranteed for life of building. Write to L. Pinson, Dept. AA, Glide Windows, Inc., 7463 Varna Ave., No. Hollywood, Calif.

(106a) Accordion-Folding Doors: Brochure, full information, specification data Modernfold accordion-folding doors for space-saving closures and room division; permit flexibility in decorative schemes; use no floor or wall space; provide more space; permit better use of space; vinyl, durable, washable, flame-resistant coverings in wide range colors; sturdy, rigid, quiet steel working frame; sold, serviced nationally; deserves closest consideration; merit specified CSHouse 1952.—New Castle Products, Post Office Box 823, New Castle, Ind.

(210a) Soulé Aluminum Windows; Series 900: From West's most modern aluminizing plant, Soulé's new aluminum windows offer these advantages: aluminite finish for longer wear, low maintenance; tubular ventilator sections for maximum strength, larger glass area; snap-on glazing beads for fast, permanent glazing; Soulé putty lock for neat, weather-tight seal; bind-free vents, 90% openings; ¾" masonry anchorage; installed by Soulé-trained local crews. For information write to George Cobb, Dept. BB, Soulé Steel Company, 1750 Army Street, San Francisco, Calif.

(209a) "Arislide Steel Sliding Doors": Illustrated 8-page catalog gives detailed specifications on sliding doors for all residential, commercial constructions. Frames, sliding units of formed steel, corners continuously welded, exposed surfaces ground. Stainless steel capped track, fully weatherstripped, roller bearing rollers adjustable without removing door from frame. Bronze handles, foot bolt; lever latch hardware, cylinder locks also available. Various sizes; special types. For free copy, write N. K. Juvet, Dept. AA, Steel Windows Division, Michel & Pfeffer Iron Works, Inc., 212 Shaw Rd., So. San Francisco, Calif.

(222a) Architectural Window Decor—LouverDrape Vertical Blind's colorful new catalog describes LouverDrape as the most flexible, up-to-date architectural window covering on today's market. Designed on a 2½ inch module, these vertical blinds fit any window or skylight—any size, any shape—and feature washable, flame-resistant, colorfast fabric by DuPont. Specification details are clearly presented and organized and the catalog is profusely illustrated. Write to Vertical Blinds Corp. of America, Dept. AA, 1936 Pontius Avenue, Los Angeles 25, California.

(202A) Profusely illustrated with contemporary installation photos, the new 12 page catalog-brochure issued by Steelbilt, Inc., pioneer producer of steel frames for sliding glass doorwalls and windows, is now available. The Brochure includes isometric renderings of construction details on both Top Roller-

Hung and Bottom Roller types; 3" scale installation details; details of various exclusive Steelbilt engineering features; basic models; stock models and sizes for both sliding glass doorwalls and horizontal sliding windows. This brochure, handsomely designed, is available by writing to Steelbilt, Inc., Gardena, Cal

(229a) Multi-Width Stock Doors: Innovation in sliding glass door industry is development of limitless number of door widths and types from only nine Basic Units. 3-color folder now available illustrates with cutouts nearly every width opening that can be specified without necessity of custom sizes. Maximum flexibility in planning is allowed by simple on-the-job joining of stock units forming water-tight joint with snap-on cover-plate. Folder lists standard height of stock doors combined with several examples of width. Combination of Basic Units makes possible home and commercial installations in nearly every price category. For more information, write to Arcadia Metal Products, Dept. AA, 324 North Second Avenue, Arcadia, California.

(217a) New aluminum sliding glass doors: Complete literature and information now available on Ador's new model all aluminum doors at competitive prices. Data on unusual design flexibility, rigidly secured corners with heavy gauge fittings for slim lines, extreme strength. Description of complete four-way weather sealing, corrosion resistant finish, centering rollers for continuous alignment, elimination of rattles. Charles Munson, Dept. AA, Ador Sales, Inc., 1631 Beverly Boulevard, Los Angeles 26, California.

(712) Sliding Glass Doors, steel framed: Weather-sealed box section head of bonderized steel; handsome solid bronze hardware and tamper-proof, up-action cam night latch. Brass sheaves, adjustable to assure weathertight fit, roll on stainless steel track. Complete catalogue illustrating standard types and sizes with details of installation.—Arcadia Metal Products, 324 North Second Ave., Arcadia, California.

(117a) Stock Sash: Information new Kawneer stock sash; designed for modern building needs; new glazing assembly; attractive appearance; resilient-grip principle insures maximum safety, reliability; strong steel clip minimizes breakage due to sudden shocks, high winds, building settling; data belongs in all files.—The Kawneer Company, 1105 North Front Street, Niles, Mich.

RICO LEBRUN

(Continued from Page 13)

that, once creatively vital, are accepted unquestioningly as immutable canons. It is Lebrun's hope that architecture, having at its fingertips twentieth century techniques and materials, is ready to accept the challenge of investing buildings with symbols of the spirit. To accomplish this investiture of meaningful symbols in buildings requires painting and sculpture that do more than endorse the structure. The work of art that seeks to go beyond the immediate domain of the building's "function" must involve the spectator profoundly, must surround and contain him. Thus Lebrun's recent pictures oppose linear regularity, staccato rhythms shaking up forms instead of merging imperceptibly into their projected architectural setting. In effect what Lebrun aims to do would be comparable to a Tiepolo bursting the enclosing structure, making the ceiling, for example, open to the sky.

We are at the threshold of a new age in which Man grasps insights and power of transcendental scope. Has not the time come for the sister arts of painting and architecture to provide us with new dimensions in building and visual imagery in keeping with this extraordinary epoch?

(211a) New Soulé Steel Stud: Major improvement in metal lath studs, Soulé's new steel studs were developed to give architects, builders stronger, lighter, more compact stud than previously available. Advantages: compact open-web design, notched for fast field-cutting; continuous flanges; five widths; simplifies installation of plumbing, wiring, channel. For steel stud data write George Cobb, Dept. AA, Soulé Steel Company, 1750 Army Street, San Francisco, California.

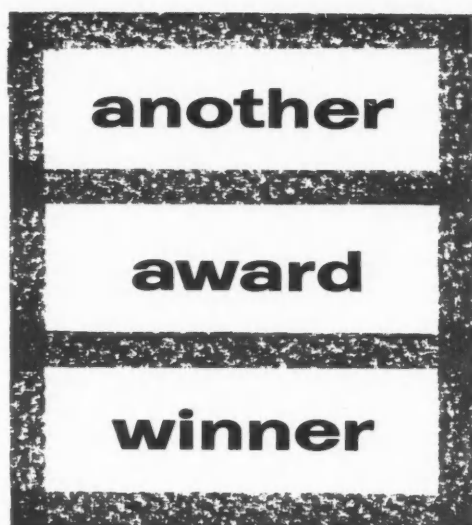
(356) Doors, Combination Screen-Sash: Brochure Hollywood Junior combination screen metal sash doors; provides ventilating screen door, sash door; permanent outside door all in one.—West Coast Screen Company, 1127 East Sixty third Street, Los Angeles, California (in 11 western states only.)

STRUCTURAL BUILDING MATERIALS

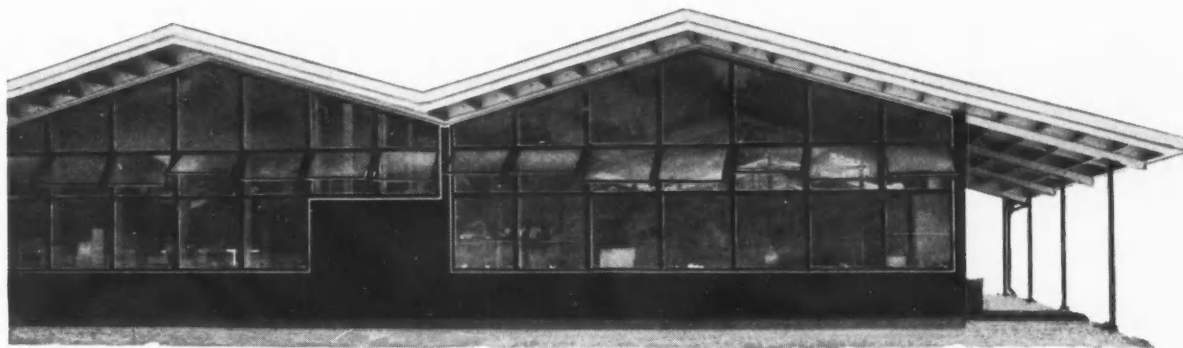
207A—Unusual Masonry Products; complete brochure with illustrations and specifications on distinctive line of concrete masonry products. These include: Flagcrete—a solid concrete veneer stone with an irregular lip and small projections on one face—reverse face smooth; Romancrete—solid concrete veneer resembling Roman brick but more pebbled surface on the exposed face; Slumpstone Veneer—four-inch wide concrete veneer stone, softly irregular surface of uneven, rounded projections—all well suited for interior or exterior architectural veneer on buildings, houses, fire places, effectively used in contemporary design. Many other products and variations now offered. These products may be ordered in many interesting new colors. Brochure available by writing to Department AA, General Concrete Products, 15025 Oxnard Street, Van Nuys, California.

VISUAL MERCHANDISING

(216a) L. A. Darling Company offers new 36-page Vizusell Catalog, containing illustrations and specifications of new metal display merchandising units for all types of stores. Strong upright channels, interlocking brackets and accessories make Vizusell adaptable to display of any merchandise. Extremely flexible, fits perfectly into offices and factories as divider wall supports. Lightweight, easy to arrange to your architectural requirements. For free catalog, write Dept. AA, L. A. Darling Company, Bronson, Michigan.



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